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PHOTOGRAPHY

AUGUST, 1954
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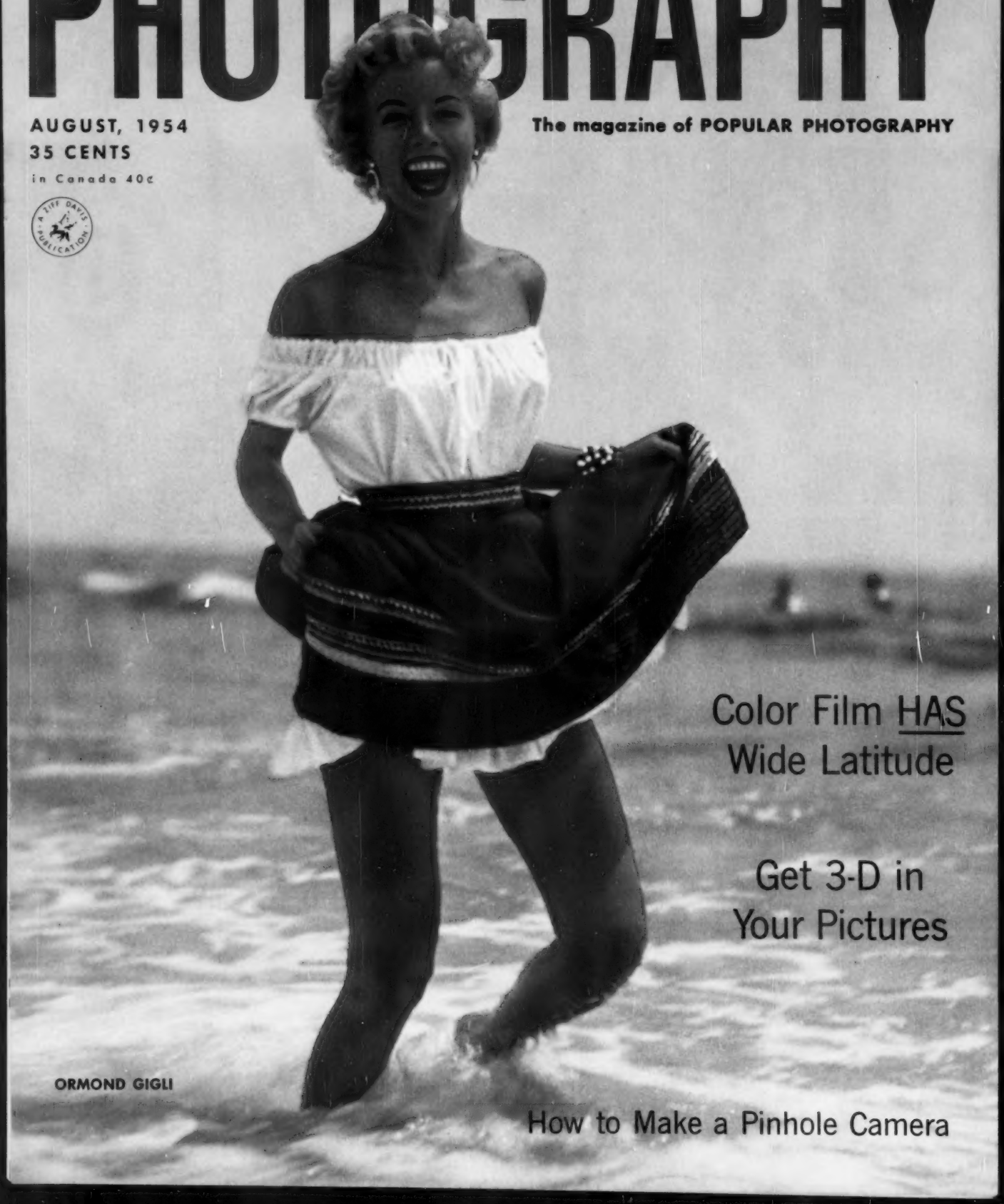


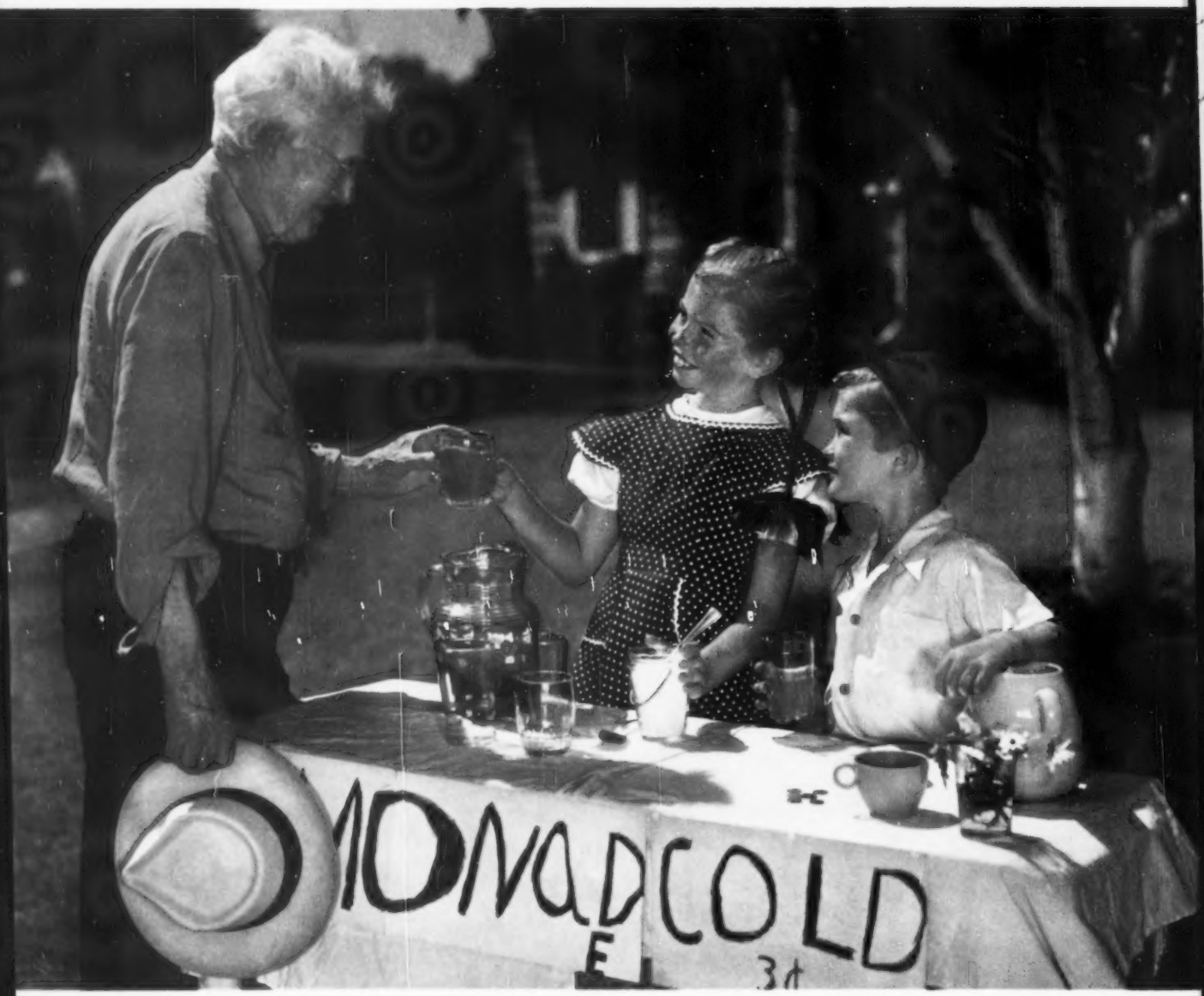
ORMOND GIGLI

Color Film HAS Wide Latitude

Get 3-D in Your Pictures

How to Make a Pinhole Camera

More and more – *you people* are choosing today's



Ansco Color Film is available in standard 35mm magazines, 120, 620 and 828 rolls, and in popular sheet film sizes.

Above. This transparency made on Ansco Color Daylight Film is an excellent example of the use of a blue flashbulb as a fill-in in bright sunlight. With sunlight alone, the shadows would have been heavier, and much detail in shadow areas would have been lost. The exposure was 1/25 second at about f8, with a blue flashbulb at the camera approximately ten feet from the table.

who know your color

ANSCO COLOR FILM!

The word is traveling fast these days . . . the word that there's an important reason for choosing today's Ansco Color Film! That's because of basic differences in the dye colors used in the manufacture of Ansco Color products . . . differences you *see* in your finished color pictures!

All across the country, men and women who *know their color*—many of them artists, designers and accomplished photographers—are choosing Ansco Color Film for their own personal pictures. "More pleasing, more restful" . . . "Softer, more life-like quality" . . . are some of the things they say.

You don't have to be a color authority yourself to see the big difference that Ansco Color Film makes in your pictures. Try a few rolls . . . and see how much more pleasing your color slides will be!

Above. The softer, pastel shades of blue . . . the natural warmth of the varnished spruce and mahogany . . . the smoother, more life-like flesh tones are all characteristics of today's Ansco Color Film.

Don't neglect to have natural color Printon prints made from your favorite transparencies! You can order inexpensive wallet-size Printons . . . or big enlargements up to 11 x 14" . . . through your dealer. To give you prompt service, there are more than 40 strategically located Ansco authorized color finishing laboratories in the United States. Today, far more color prints from transparencies are made on Ansco Printon than on any other color printing material!

People who *know* buy Ansco

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This is how the New LINHOF Super Technika compares with the other 3 leading 4 x 5 cameras. Check and see how it compares with yours!

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TRIPLE EXTENSION BELLOWS for extreme closeups and long focus lenses.	✓	NO	NO	NO	?
BACK SWINGS and TILTS for control of perspective and depth-of-focus.	✓	NO	NO	NO	?
REVOLVING BACK for rapid selection of vertical or horizontal format without disturbing camera position.	✓	NO	✓	NO	?
ALL-METAL LIGHTWEIGHT CONSTRUCTION for utmost rigidity, durability and tooled precision.	✓	NO	NO	NO	?
UNIVERSAL BACK permits use with Polaroid back, enlarger back, and a variety of film adapters.	✓	✓	NO	✓	?
KODAK EKTALITE FIELD LENS provides brilliant ground-glass image from corner to corner.	✓	✓	NO	✓	?

Now consider that the Super Technika also has:

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AUGUST 1954

VOLUME 35, NUMBER 2

PHOTOGRAPHY

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Model Nancy Gaggin decided to go in wading at Jones Beach on a slightly overcast day. Photographer Ormond Gigli was on hand with his 4x5 Graflex and 7½-inch Ektar f/5.6 lens. Daylight Ektachrome was in his holders. Gigli waited for a vivid expression and then made his exposure, 1/100 sec at f/5.6. The red of Miss Gaggin's skirt provided good contrast to the blue of sky and water.

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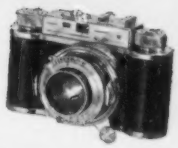

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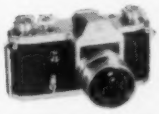

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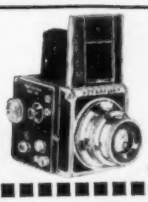

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letters to the editor

From Earl's Alma Mater

We here on the Heidelberg campus read with considerable interest the article on Earl Wilson in the June issue of PHOTOGRAPHY. Since Mr. Wilson is an alumnus of this college, we wonder how his interest in photography might have been further stimulated had he had the opportunity to enjoy the excellent photographic equipment now a part of the campus of his alma mater. Many people have called our laboratory among the finest to be found in the colleges of Ohio. As you can see from the enclosed pictures, taken by Miss Lunette Arnold, one of our seniors, we have four enlargers, three cameras, a small darkroom for negative development, a small office and chemical-mixing room, a small retouching room, and stainless-steel sinks. PHOTOGRAPHY, as you can also see, is the favorite of Miss Katherine Kalbfleisch, our instructor in photography. A complete run of your magazine for the past 17 years is on file and available to students. We wish that Mr. Wilson could be here now to enjoy our facilities.

One side of Heidelberg's darkroom.

Prof. Merle M. Burke
Asst. to the President
Heidelberg College
Tiffin, Ohio

Where's Rangoon?

While reading your June issue, I found an error on page 121, under the heading "PHOTOGRAPHY's Traveling Salons." Below the picture it says, "Viewing a PHOTOGRAPHY Traveling Salon at Burma-America Institute, Rangoon, India." Instead of India, it should read Burma. Burma is the country next to India, and Rangoon is its capital. I am a Burmese student at the University of Michigan.

Htun Thein
Ann Arbor, Mich.

• *Apologies to Htun Thein and his native land. The writer of that caption is ordered to write on the blackboard 100 times: "Burma was detached from British India in 1937, and became an independent nation in 1948."*—ED.

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A POPULAR-PRICED, POCKET-SIZE PICTURE-IN-A-MINUTE CAMERA

New Polaroid HIGHLANDER Camera is thrifty . . . easy to use . . . light and compact . . . delivers beautiful, finished, *lasting* pictures in 60 seconds. This is the camera you've waited for!

You'll See and Enjoy your pictures the minute you take them . . . not days later. There'll be no disappointments. If you're not pleased, you can shoot again while you still have the chance.

Meet a brand new Polaroid Camera: The Highlander. Now, at much less cost than ever before, you can join the hundreds of thousands of owners who are already enjoying photography's greatest thrill — lifting a dry, finished picture right out of the camera, 60 seconds after you snap the shutter. Here are the facts:

LOW PICTURE COST

Your made-while-you-wait Highlander pictures will cost even less than ordinary snapshots! The new lower-priced film is all you buy. No chemicals to add, ever. And you don't have to expose a whole roll, wastefully, to get one or two pictures . . . you get every print as you snap it. You don't take extra shots for fear your first won't come out.

AMAZINGLY EASY TO USE

Never before has it been so easy to get truly fine pictures. Just *drop in* the film, and the Highlander is loaded. No threading, no little red windows, no winding. Twist one dial, and the correct lens and shutter combination is automatically selected. No complicated "f" stops. And a new viewfinder frames picture exactly — comfortable even if you wear glasses.

LASTING PICTURES

. . . from a brand new kind of 60-second film. It will give you the best pictures you've ever taken — each one backed by Polaroid's famous Guarantee: if you're ever dissatisfied with the results from any roll, send the prints to Polaroid and receive a new roll free!

PICTURES ARE TOP QUALITY

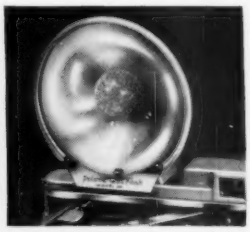
You get big, 2¾" x 3½" prints . . . the popular wallet-size. And they'll be beauties . . . sharper, crisper, on a new film five years in the making. Beginner? You'll advance fast for you'll see, on the spot, every chance for improvement. Professional? Now your darkroom moves outdoors. You'll crop and compose with just a quick retake. You'll *know* when you've caught those fleeting expressions. No more "darkroom widows"!

NOW THERE ARE THREE POLAROID CAMERAS

The new, low cost Highlander, at $69.95 (as low as $7 down), is but one of three fine Polaroid Land Cameras (named for Dr. Edwin H. Land, the inventor). Ask about their unequalled features at your photo store.

Pocket Size. Here's a camera so compact it will slip into your pocket. Yet so versatile it takes landscapes, close-ups, portraits or sport scenes — without a single extra gadget. And it's light! The perfect camera for women, too!

Copies and Enlargements easy to get. They're made directly from your prints quickly, inexpensively, by Polaroid's exclusive process. Jumbo copies (3¼" x 4¼") or "same size" prints; your choice at same low price.



Flash Pictures? Now really easy. Flashgun clips on camera; no wires to plug in. Built-in exposure-guide figures your settings for you automatically. All accessories are low priced, beautifully styled, and easy to use.

Try it yourself — FREE — At any photo store — And ask about FREE HOME TRIAL Plan

Polaroid® *Land* Cameras

Polaroid Corp., Cambridge 39, Mass.

Dowling's FIFTH AVENUE

The superb, 35-mm., single-lens, reflex 1954 PENTACON has the entire photographic world talking!

The Pentacon is one of the world's finest cameras. Beautifully designed and sleek in appearance, the Pentacon is a delight to own, a pleasure to use. The popular single-lens, reflex system gives you the exact picture you see in the viewfinder. The large, brilliant, prism finder permits exact picture composition and eye-level focusing, furnishing an upright image, sides unreversed.

Pentacon with	Total	10% Down
50-mm., f/2.8 fully automatic Westanar	$249.50	$24.95
58-mm., f/2 preset Biotar	249.50	24.95
50-mm., f/1.5 preset Angenieux S21	299.50	29.95
Eveready leather case	15.00	
Set of 3 extension tubes	15.00	
Microscope adapter	25.00	

LENSES FOR PENTACON, CONTAX-S, CONTAX-D LISTED IN OPPOSITE COLUMN

DOWLING'S FIFTH AVENUE IS YOUR HEADQUARTERS FOR FINEST SINGLE-LENS, REFLEX CAMERAS
THE LATEST, MOST ADVANCED EQUIPMENT CAN BE YOURS NOW AT LOWEST PRICES IN YEARS
30-DAY FREE TRIAL
LIFETIME GUARANTEE
WE INVITE YOU TO USE OUR CONVENIENT PAYMENT PLAN
ONLY 10% DOWN, NO INTEREST
NO EXTRA CHARGE FOR CREDIT
EASY PAYMENTS
TRADE-INS ARE WELCOMED. OUR TOP ALLOWANCE MAY MORE THAN COVER YOUR DOWN PAYMENT.

The amazing 35-mm., single-lens. reflex 1954 PRAKTIFLEX FX offers you great value at a phenomenal, low price.

The Praktiflex FX offers exceptional value indeed! It has lens interchangeability, built-in flash and a focal plane shutter with speeds ranging from 1/500 to 1/2 second and bulb.

Praktiflex FX with	Total	10% Down
50-mm., f/2.8 Isco Westar	$ 99.50	$ 9.95
58-mm., f/1.9 preset Primoplan	139.50	13.95
50-mm., f/2.8 fully automatic Westanar	139.50	13.95
50-mm., f/2.8 preset Zeiss Tessar	139.50	13.95

SPECIAL OFFER FOR LIMITED TIME ONLY. Save $30.65 on a Praktiflex FX; 50-mm., f/2.8 Westar lens; 105-mm., f/4.5 telephoto; a leather eveready camera case; and Praktiflex flashgun for **$139.50 or $13.95 down.** (List $170.15). The renowned 50-mm., f/3.5 Zeiss Tessar can be substituted for the Westar for $30 more.

Leather eveready camera case, **$10.95.** Zeiss Prism Viewfinder, **$29.95.** Set of 3 extension tubes, **$15.00.** Microscope adapter and 2 extension tubes, **$25.00.**

LENSES FOR PRAKTIFLEX LISTED BELOW

The sensational, revolutionary, 35-mm., single-lens, reflex. 1954 AUTOMATIC EXAKTA VX with fully automatic lenses, the most important photographic advance in recent years, is now available from Dowling's

If there ever was a camera that contained everything anyone could want, the new, 35-mm., Automatic Exakta VX is it! The camera comes with the long-awaited, superb, fully automatic preset diaphragm lenses that have advanced single-lens, reflex photography far beyond previous levels. The fully automatic lens speeds picture taking and eliminates the bother of closing the lens manually after focusing. One pressure of the release button automatically closes down the lens diaphragm to a preset aperture and releases the shutter at the same time. The Automatic VX also incorporates other body refinements: an improved film-advance, shutter-cocking and exposure-counter mechanism; redesigned rewind mechanism for easier operation; improved shutter mechanism so that exposures can be made with waist-level finder hood folded; new shutter lock to prevent accidental exposure. The Automatic VX also has all the other invaluable Exakta advantages that make the camera the most versatile in the world, such as the single-lens, reflex system that gives you the exact picture you see; interchangeability of lenses and viewfinders; focal plane shutter; 29 speed settings ranging from 1/1000 to 12 seconds; coupled film transport and shutter cocking; cartridge-to-cartridge film feed; and a built-in knife.

Automatic Exakta VX with lenses indicated below	Waist-level viewfinder Total	Waist-level viewfinder 10% Down	Split-image Penta Prism Total	Split-image Penta Prism 10% Down
50-mm., f/2.8 fully automatic Isco Westanar	$239.50	$23.95	$296.50	$29.65
50-mm., f/1.9 fully automatic Schneider Xenon	341.70	34.17	398.70	39.87
50mm., f/3.5 Zeiss Tessar	199.50	19.95	259.50	25.95
50-mm., f/2.8 preset diaphragm Zeiss Tessar	259.50	25.95	316.50	31.65
58-mm., f/1.9 preset Meyer Primoplan	269.50	26.95	326.50	32.65
75-mm., f/1.9 preset Meyer Primoplan	299.50	29.95	356.50	35.65
58-mm., f/2 preset diaphragm Zeiss Biotar	335.00	33.50	392.00	39.20
50-mm., f/1.5 preset diaphragm Angenieux S21	359.50	35.95	416.50	41.65

ALL LENSES ARE COATED. LENSES BELOW ARE AVAILABLE WITH MOUNTS FITTING ANY 35-MM. MODEL OF THE EXAKTA, PENTACON, CONTAX-S, CONTAX-D, PRAKTICA OR PRAKTIFLEX CAMERAS, SO PLEASE SPECIFY TYPE OF CAMERA WHEN ORDERING.

FULLY AUTOMATIC PRESET DIAPHRAGM LENSES	Total	10% Down
50-mm., f/2.8 Isco Westanar	$ 69.50	$ 6.95
50-mm., f/1.9 Schneider Xenon	169.50	16.95
WIDE-ANGLE LENSES		
28-mm., f/3.5 Angenieux Retrofocus R11	120.00	12.00
35-mm., f/2.5 Angenieux Retrofocus R1	99.50	9.95
40-mm., f/4.5 Zeiss Tessar	75.00	7.50
40-mm., f/3.5 Steinheil Cassaron	49.50	4.95
40-mm., f/4.5 Meyer Helioplan	49.50	4.95
LONG FOCAL LENGTH LENSES		
85-mm., f/2.8 Steinheil Culminar	65.00	6.50
90-mm., f/2.5 Angenieux Y1	84.50	8.45
100-mm., f/2.8 Meyer Trioplan	75.00	7.50
135-mm., f/2.5 Angenieux P2	169.50	16.95
135-mm., f/2.8 preset Steinheil Quinar	149.50	14.95
135-mm., f/3.5 Angenieux Y2	75.50	7.55
135-mm., f/4 Zeiss Triotar	75.00	7.50
135-mm., f/4.5 Steinheil Culminar	60.00	6.00
150-mm., f/5.5 Meyer Tele-Megor	55.95	5.60
180-mm., f/3.5 Meyer Tele-Megor	82.95	8.30
250-mm., f/5.5 Meyer Tele-Megor	132.15	13.22
400-mm., f/5.5 Meyer Tele-Megor	199.50	19.95
HIGH-SPEED LENSES		
50-mm., f/1.9 Schneider Xenon with click stops	120.00	12.00
50-mm., f/1.5 preset Angenieux S21	165.00	16.50
90-mm., f/1.8 Angenieux P1	149.50	14.95

1954 (ANNIVERSARY MODEL) COUPLED RANGEFINDER AUTOMATIC EDIXA

An exceptional value! This 35-mm. camera has an automatic lever that advances film, cocks shutter, prevents double exposure and moves exposure counter; coupled, split-image rangefinder; f/2.8 coated lens; Pronto shutter; built-in flash contacts; body shutter release; direct optical viewfinder; speeds to 1/200 second. Edixa Anniversary Model C is a wonderful buy at **$49.95 (or $4.99 down).**

The famous, 35-mm., single-lens, reflex 1954 EXA is a streamlined version of of the Exakta.

Now you can have all the advantages of a 35-mm., single-lens reflex in a camera so simple to operate even a child can get wonderful pictures. It is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child.

Exa with waist-level finder and	Total	10 % Down
50-mm., f/2.8 Westar	$ 85.00	$ 8.50
50-mm., f/3.5 Zeiss Tessar	109.50	10.95
50-mm., f/3.5 preset Tessar	149.50	14.95
50-mm., f/2.8 fully automatic Westanar	129.50	12.95
with Penta Prism	159.50	15.95

SPECIAL LIMITED OFFER. EXA COMBINATION OUTFIT AT A $30 SAVING. Exa with 50-mm., f/2.8 Isco Westar, 105-mm., f/4.5 Steinheil telephoto, B. C. flashgun, leather eveready camera case (regularly $159.40) at special price of **$129.40 or $12.94 down.**

DOWLING'S FIFTH AVENUE's reputation for integrity and service is world-wide. Discriminating, informed photographers all over the world turn to Dowling's for advice on their photo problems and buy from us with confidence. The reason, of course, is that we guard our reputation jealously by doing unto others as we would have them do unto us. Your inquiry is our most important inquiry. The sale we make to you is our most important sale. When you write to us, you become a member of the Dowling family and we cannot do enough for you. Our reputation and desire to make and keep you a member of our family are your constant assurance of devoted service and satisfaction. We welcome your inquiries and the opportunity to be of service to you, whether you want to buy now or later. If you have not yet experienced the famous Dowling courtesy and personal attention, we invite you to write us today.

Dowling's 175 FIFTH AVE., NEW YORK, N. Y.

Be one of the first to own and use the long-awaited 2¼x2¼ EXAKTA 66 single-lens, reflex camera

Photographers have been waiting impatiently for this camera for several years. Now, Dowling's is privileged to take advance orders for this fabulous camera. If you place your order now, you will be among the first to get and use the thrilling new Exakta 66. The 66 uses #120 film and furnishes 12 exposures on a roll. It has many new features and many of the same features and advantages of the 35-mm. Exakta, including: interchangeability of lenses from 56 mm. to 400 mm. in focal length; interchangeable backs for different kinds of film or rapid film change; regular and electronic flash synchronization with time delay adjustable from 0-20 milliseconds; automatic coupled film advance and shutter cocking; double exposure mechanism; speeds ranging from 1/1,000 to 12 seconds. Exakta 66 with with 80-mm., f/2.8 preset diaphragm Zeiss Tessar **$320.** Cash or **$32.** Down.

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1954 *Pacemaker* GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • Kalart coupled rangefinder • 3 cell flash gun • deluxe case • Graphic film pack adapter • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec.)	$308	$273
	105mm Schneider Xenar f/3.5	315	277
	105mm Tessar f/3.5	323	286
	105mm Ektar f/3.7	325	289
4 x 5	135mm Schneider Xenar f/4.7	307	265
	135mm Optar f/4.7	322	278
	127mm Ektar f/4.7	322	278
	135mm Tessar f/4.5	337	297
	150mm Tessar f/4.5	347	304
	150mm Schneider Xenar f/4.5	347	304
	152mm Ektar f/4.5	343	303
	135mm Schneider Xenar f/3.8	353	313
	150mm Tessar f/3.5	408	364

Optional: Famous brand—German—Wide Angle f/6.8 coated lens (1/300 sec.; synchronized shutter) only $12 when purchased with our Graphic outfits!

It's here! The incomparable new 1954 *Leica* M-3

Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Eveready Case for M-3 with meter attached	15.00 Cash or	1.50 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

3-D HEADQUARTERS!

Revere "33" coated f/3.5's $174.50 Cash or $17.45 Down. Stereo Realist, coated f/3.5's $159 Cash or $15.90 Down; Stereo-Realist, coated f/2.8's $198.50 Cash or $19.85 Down. Wollensak coated f/2.7's $199.50 Cash or $19.95 Down. Kin-Da', coated f/3.5's $99.50 Cash or $9.95 Down. Stereo-Realist Projector "81" $449.50 Cash or $44.95 Down.

1954 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $336. Cash or $33.60 Down; or with Sonnar coated f/1.5 lens $367. Cash or $36.70 Down. For Contax IIIA with built-in exposure meter add $45. Cash or $4.50 Down.

1954 ZEISS *Contessa 35*

Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. $142. Cash or $14.20 Down.

1954 RETINA IIA

Compact, precise and reliable . . . perfect for travelling light! Full M-X flash synch', rapid film advance lever. With Schneider Xenon coated f/2.0 lens $127.50 Cash or $12.75 Down.

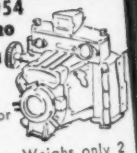
new 1954 ZEISS CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $169. Cash or $16.90 Down.

1954 *Linhof* Super Technika Cameras

4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter $359.75 Cash or $35.97 Down. Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete $575. Cash or $57.50 Down.

new 1954 omega 120 Camera



Human-Engineered for natural 2-hand operation. Weighs only 2 lbs. 9 oz. Gives 9 2¼ X 2¾ negatives on 120 roll. With Omicron coated f/3.5 lens in Rapax synch' shutter $239.50 Cash or $23.95 Down.

1954 POLAROID *Land* Cameras

Just out! Sensational NEW Polaroid Highlander $69.95 Cash or $6.95 Down. Also: Speedliner $89.75 Cash or $8.97 Down. Deluxe Pathfinder with coupled rangefinder $249.50 Cash or $24.95 Down.

1954 HASSELBLAD

Superlative 2¼X2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. Model "1600-F" speeds to 1/1600th sec. $476. Cash or $47.60 Down.

NEW Models 1954 Rolleis

Rolleiflex Xenar f/3.5 lens $234.50 Cash or $23.45 Down; or with Tessar f/3.5 $249.50 Cash or $24.95 Down. Rolleiflex 2.8C, either Xenotar f/2.8 lens or Zeiss Planar f/2.8 lens $309.50 Cash or $30.95 Down. Rolleicord IV, Xenar f/3.5 lens $149.50 Cash or $14.95 Down.

1954 *Revere* Balanced-Tone TAPE RECORDERS

Model T-100 $169.50 Cash or $16.95 Down; T-500 $179.50 Cash or $17.95 Down; deluxe push-button T-700 $225. Cash or $22.50 Down; TR-800 (like T-700 plus built-in radio) $277.50 Cash or $27.75 Down. T-100 gives 1 hr. recording time; all others — 2 hrs.

new BOLEX H-16 Supreme

New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 —plus compartment case $824. Cash or $82.40 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

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MINOX is the one camera you will *take* with you . . . instead of *wishing* you had. That's because the Minox is so easy to take along, even in your smallest pocket.

The Minox weighs only 2½ ounces, and is, in fact, the smallest precision camera in the world. Wherever you go . . . whatever you do . . . you can always wear a Minox and bring back pictures you would otherwise miss.

Minox III-S with Leather Case and Chrome Safety Chain..... $139.50

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- All shutter speeds, from ½ to 1/1000th sec., 'T' & 'B'.
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- Easy cartridge loading . . . no threading . . . up to 50 exposures.
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tools and techniques

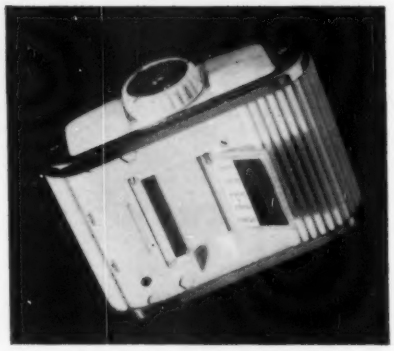
by Norman C. Lipton

A round-up of recent developments and significant trends

Building a 300-volt Speedlight. The trend to lower low-voltage speedlight units operating in the 180-to-300 and 250-to-350-volt ranges was recently confirmed by the publication of the *Illinois Electronic Flash Handbook and Construction Manual* by the Illinois Condenser Company, 1616 North Throop St., Chicago 22, Ill. (50 cents postpaid). This 8-page booklet includes circuit diagrams, specifications, and construction details for three electronic flash units—a 300-volt dry-battery outfit, an a-c and dry-battery combination unit with a 300-volt rating, and a 450-volt a-c and dry-battery unit. Flashtubes suitable for the two low, low-voltage outfits are listed in the back of the booklet: the Kemlite DXC operating at 250 to 350 volts with a 50-to-150 watt second input range and the Amglo HD-1 operating at 180 to 300 volts. The only commercially-available electronic flash units operating in this low range are imports—the Braun CeBe I, imported by the Schmidt Co., New York, and the CeBe II Permaflash, imported by Blitz-Braun, Chicago.

Rolleiflex Rangefinder. An auxiliary rangefinder that can be quickly attached and adjusted to the direct viewfinder window of all late-model Rolleiflex Automat cameras, both the 2.8C and *f*/3.5 models, is now available in this country. Known as the Rolleimeter, the accessory is a product of Franke & Heidecke, who manufacture the Rollei camera line. The rangefinder is based on the superimposed-image principle. Focusing and framing with the direct viewfinder is easily accomplished since the vertical glass-rod eyepiece of the rangefinder is located in the center of the camera's direct finder field. Price: $24. . . . Another Rollei item that made a quiet debut on the local scene is the Rolleiflex 2.8C with Zeiss Planar *f*/2.8, 80-mm lens. This camera will sell at the same price as the 2.8C with Schneider *f*/2.8, 80-mm Xenotar lens introduced in March 1953. The two lenses are of the same general construction. It will take a little time however before valid performance differences can be observed by photographers in the field.

The Sixtomat x3 photoelectric exposure meter, made by P. Gossen of Erlangen, in the Western Zone of Germany, is the first to reach this country calibrated in the new Compur "light values." (See *Improved Rollei has Revolutionary Shutter*, page 92, this issue.) Suitable for reflected- as well as incident-light readings, and equipped with a novel color-temperature indicator, the Sixtomat x3 may be used either in the conventional way, with independent shutter-speed and lens-stop adjustments, or in terms of direct Compur "light value" readings which can be applied directly to the new Synchro-Compur #00 shutter with "light value"



Color Finder of meter consists of red comparison field and calibrated red wedge that changes shades as light quality changes.

scale. The patented "Color Finder" of the new meter indicates color temperatures between 2600 K and 10,000 K, on a visual comparison basis. It consists of a red-colored comparison field adjoining a 5-step color wedge ranging from a light red to a dark red. The color of the comparison field remains constant, while the colors of the small red squares on the wedge change with the color temperature of the light that strikes it. The calibration of the color square that most closely approximates the shade of the comparison field indicates the color temperature of the existing light. The steps are as follows: 2600, 3200, 4000, 5800, and 10,000 K. Priced at $29.95, the Sixtomat x3 meter is imported by the Photoptic Corp., New York City.

Cool Slides. The value of informed demonstrators who speak the consumer's language was never more graphically demonstrated than at the Chicago Trade Show of the MPDFA last March, where scores of new products vied for featured billing in the summaries compiled by the photographic press. For the first time in all-too-many years, we were persuaded to stop by at the display of G-M Laboratories, Inc., to examine the slide-cooling feature of their moderately-priced Skan projector line. Cool the slides, they did—by means of an ingenious exhaust-fan system. Instead of mounting a blower below the projection lamp and forcing the cool air past the lamp through baffled vents in the top of the housing, these Skan projectors come with a closed-top housing and an exhaust fan atop the lamp. Cool, fresh air is sucked into the housing past the slide in the projection position, and after passing the burning lamp the air is forced out though vents in the side of the housing. After hours of projection, sample slides in the projection position remained cool to the touch. As a by-product of this patented cooling system, heat-absorbing glass is left out of the projectors' optical systems, permit-

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Mod. 269-CL Cold Light Illum. & Lens	53.00	37.00
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Mod. 450 Diff. and f4.5 lens	109.50	76.65
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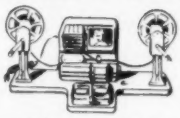

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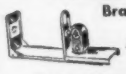

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Standard Double
CUT FILM HOLDER
Fits all Graphics and other cameras with standard press-type Spring Backs.

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2¼x3¼	3.85	2.91
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PRISM BINOCULARS
- **EASY ONE-HAND CENTRAL FOCUSING**
- Coated optics
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8x30	$29.50	7x50	$32.50
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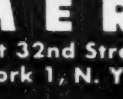
ARGUS C3 Outfit
with f3.5 ctd. lens and
TELEPHOTO AND WIDE ANGLE
attachments.



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Argus C3 with case & flash	$66.50
Tele. lens attach.	$19.95 *
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Now you can shoot color at the cost of black and white. You save money and get brilliant and true-color movies. Price includes FREE Processing. Limited Supply, each $3.75
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Take action shots at higher speeds. Stop down more for greater depth of field.
35mm x 20' (makes 6-20 exp cartridges) 3.95
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ting the illumination to have maximum effect. Prices range from $29.95 for the 100-watt model to $44.50 for the 200-watt, with 5-inch, *f*/3.5 three-element lenses included.

Chicago MPDFA Show II. Among the other significant items at the 1954 MPDFA trade show which we didn't have room to include last month were the following:

•

Apt Corp., Sacramento, Calif. introduced a self-threading solid-flanged 8-mm movie-film reel—the **Reel Trainer**—which should set a new pattern in tape as well as film-reel design; it's made of fungus-proof, nonbreakable polystyrene plastic and has a patented clutch on the hub that engages the end of the film strip immediately after contact. Labels are applied to the face of the solid flange which minimizes the intrusion of dust and grit between the film (or tape) windings. The 200-foot 8-mm film reel lists at $1.25; 16-mm, 400-foot at $1.40. Tape reels will be announced later.

Solid-flange reel design is made possible by clutch on hub that automatically engages end of film strip an instant after contact.

•

Amglo announced its first dry-battery portable speedlight, the **Champion**, a 28-ounce unit which may also be operated direct from the a-c line; also, the first 180-to-300-volt trigger-type flashtube in this country geared to the low low-voltage ratings of CeBe and Permaflash speedlight units now reaching us from Germany . . . Incidentally, Max Braun of Frankfort-on-Main whose **Braun Hobby** speedlight may soon reach the market via Duffco International of Chicago is not to be confused with Carl Braun of Nuremberg, maker of the **CeBe I and CeBe II Permaflash**, which have been available here through the Schmidt Co., New York, and Blitz-Braun, Chicago, respectively.

•

With magnetic tape recorders making an impression at the trade show, it wasn't surprising to note the interest of distributors and dealers in the almost-indestructible Reeves Soundcraft **Lifetime magnetic recording tape** which was shown for the first time. The tape has a new magnetic-oxide coating, applied to Du Pont's Mylar polyester film, which is claimed to be fully ⅓ as strong as machine steel. Lacking a plasticizer in either the coating or base, the new tape is guaranteed against drying out, flaking, cracking, curling, shrinking, and stretching. The price for a 600-foot reel is $5.25, and for 1200 feet, $9.75, compared to $3.50 and $5.50 for ordinary Cellophane-type recording tapes.

•

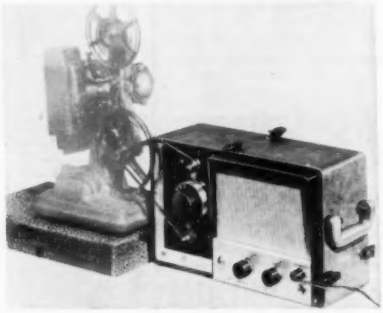
Voigtlander's **Turnit** viewfinder ($17.50) defines the field of view of any 35-mm wide-angle lens for double-frame 35-mm miniature cameras when viewed through one end and for 100-mm long-focus lenses when it's turned around and viewed through the other . . . also the new Voigtlander 100-mm **Dynaron** *f*/4.5 lens for the 35-mm **Prominent** camera is coupled directly to the camera range-finder; it is said to be the only variable-separation telephoto lens in use today—the focal length changes as the lens is focused for different camera-to-subject distances.

•

The Graphic View Camera was shown for the first time with a **Graflok back** permitting the Graflarger cold-light attachment, Graflok Film Magazines, and other Graphic accessories to be used with this versatile camera.

•

The **Film Harmonic system** for projecting 8-mm magnetic sound-striped movies with silent projectors commanded a great deal of interest. The equipment is made by Remsel Industries of Chicago. In use, it is merely placed in front of the projector, and the striped film is threaded from the wound feed reel through the Film Harmonic guides and back to the take-up reel on the projector. Microphone, speaker, amplifier, and sound heads are all included in the $149.50 unit, the speaker being enclosed in the top of its self-contained case. Its operating speed is 20 frames or about 3 inches per second.



8-mm sound conversion unit fits in front of projector so striped film can be threaded through its guides for recording, projection.

•

In the way of new sound synchronization equipment for automatic slide projection, Webster Electric of Racine, Wisconsin, introduced their new **Ekotape Cinaudio** magnetic tape recorder, model 207. This two-track, 2-speed unit (3¾ and 7½ inches per second) is priced at $325, and serves as a standard dual-track tape recorder when not used to actuate and provide a commentary or accompaniment for a slide projector. In the latter application, one of the two tracks is used

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Graflex "22"—ONLY $93.00
. . . yet matches important features of cameras twice the price!

Check for yourself!

- Ground glass focusing—with built-in field lens for extra brightness!
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For as little as $93.00, you too can own a Graflex "22"—with important picture-making features of cameras twice the price! No cutting corners in quality either—for every detail is precision-engineered by Graflex—makers of the world's finest professional cameras.

Touch a button—up snaps the hood. Twist a knob—and there on the ground glass is the picture you're taking—full-size, perfectly focused, ready to shoot! You get twelve 2¼ x 2¼ prints from one roll of 120 film (in black-and-white or color)—and you'll say goodbye to fuzzy, tilted shots for ever! Just look into the Graflex "22" when you're next at your dealer's—and open your eyes to prize-winning pictures!

(Prices subject to change)

See your Graflex dealer—or write Dept. 15B, Graflex Inc., Rochester 8, N. Y.

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GRAFLEX® 22

NEWEST CAMERA IN THE FAMOUS GRAFLEX PRIZE-WINNING FAMILY!

as far as your eye can't see...

A TRIP BEYOND THE HORIZON!

No, this isn't an invitation to a rocket ship expedition . . . or a safari through the land of the microbe. But, photography today travels in both directions. The infinitesimally small object, as well as the infinitely distant can now be recorded for study and pleasure. In their concept of the camera as but an integral *part* of a system of photography, a few photographic manufacturers have extended the horizons of picture-taking to areas never before reached by man.

THE CAMERA SYSTEM...

What is it . . . an assortment of accessories, a few auxiliary lenses? Well, it's all that but more. *Rather than just accessories added as an afterthought, it is the unique concept of designing a camera with a series of companion components to amplify the basic camera's function in many different directions.* The Canon system was planned in just that manner . . . to accept challenges no mere camera dare risk. From the highly technical needs of the X-ray, radar and oscilloscope user, to the simple desires of the amateur who wants a close-up of his tropical fish collection, Canon fills the bill.

In this article, we hope to tell you a little about the close ranges of the camera, beyond the 3½ foot distance marking on the focusing scale. While many think this marking is the closest physical limit of the camera, for Canon owners it is only an arbitrary starting point. Similarly, the infinity setting on the camera is not merely a term to designate a distant object perhaps 75 or 100 feet away. With Canon, infinity means just that! It is that immense distance no one has been able to fix in feet.

UNDER THE MICROSCOPE...

We position a specimen. Generally it is a brilliantly colored object too small for the human eye to see . . . so we employ a microscope "eye" to make it visible to us. But it needn't stop at that point. For where the human or microscope "eye" can go, goes Canon. But Canon also has "memory". It sees, and records in black and white or color, for study, research, or record. There is no better, more accurate proof of what the microscope shows, than the photographic record. The Canon Photomicrographic Unit features a title projector which is an integral part of the unit. This projects your data marking on the bottom of the film frame, so that its photographic record is complete with its identification.

MACROPHOTOGRAPHY...

A long word that simply means photographing of small objects, at normal or larger than normal size, without the aid of a microscope . . . not to be confused with "photomicrography" described above. With the aid of the simple "AUTO-UP", the Canon owner experiences the thrill of photographing the wild flower, the perched butterfly, the colorful insect from a distance as close as 22 inches *using the Canon rangefinder!* The doctor or dentist, engineer, and portrait photographer finds this device literally his "right hand" for picture-taking. For closer ranges, and for copying work, Canon provides portable (or stationary) COPYING UNITS. The Canon owner mounts his camera on a carrying arm which raises from, or lowers to, the object. Or, the camera can be swung sideways for horizontal copying. A focusing screen is used, for parallax-free ground glass viewing and focusing, and a right-angle viewer for convenience in viewing at eye-level. Various extension tubes are provided for different magnifications down to 1:1 (meaning: the image size on the negative is the same as the size of the original object).

DON'T JUST AIM AND SHOOT...

Macrophotography and photomicrography are unlike ordinary picture-taking, in that certain precautions must be taken:

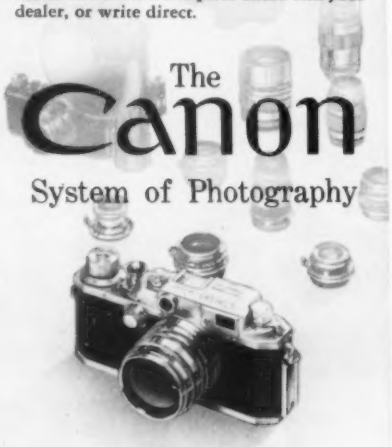
a—because of the closeness of the subject, the depth of field decreases, thereby requiring more exact focusing.

b—because of the greater distance from the lens to the film, in the case of the Copying Units or the Photomicrographic Unit, the light reaching the film is dissipated thereby requiring exposure increase. (This is determined by employing a simple mathematical calculation as follows: The square of the distance of the image to the lens diaphragm (D^2), divided by the square of the focal length of the lens (F^2), equals the exposure factor.)

c—film and development must be chosen to eliminate coarse grain; here final detail is more important than anywhere else.

d—vibration or subject motion is greatly amplified in its effect at close ranges.

Thus we've shown one side of Canon's versatility . . . photography of a subject closer than the usual 3½ foot range down to the infinitesimal. With a little ingenuity, the owner of Canon equipment can go even farther. For the Canon System, penetrating nature's mysterious sub-surfaces, knows *no* limits. For *your* specialized needs or desires, the Canon offers a complete outfit. Ask your dealer, or write direct.



Third in a series of simple essays on complicated aspects of photography.
Reprints of previous articles are available on request.

CANON SALES CO., INC. • 67 Wall Street, New York 5, N.Y.

to record and play back the sound while the other track records and plays back the 1,000-cycle control signal that operates the slide-changing mechanism of the automatic projector.

•

Almost completely overshadowed by the new M-3 Leica was a new 18x24-mm (single-frame) **72-exposure Leica** now being made at the Leitz factory at Midland, Ontario, in Canada; also a complete Leica stereo photography system producing stereo pairs, 4-perforations wide, on standard 24x36-mm film frames. The stereo lens and prism attachments are automatically coupled to the rangefinder of the Leica camera, and they may be used for stereo projection with newer models of the Leitz Prado slide projector. Aggregate price of the shooting and projection equipment is a little less than $300.

•

Weston's new DR (direct-reading) exposure meter at $16.50 is pegged to 1/50 second for still photography and to an effective cine shutter speed of 1/30 second. Film speeds are listed on the back of this small meter; a simple conversion table for other shutters, on the face of the instrument.

•

Rodenstock Imagon lenses which come with a set of 3 variable-diffusion grids for portraiture and landscape work were shown by Kling Photo Corporation. The 120-mm Imagon with an effective maximum aperture of *f*/4.5 in a helical focusing mount for various 35-mm and 2¼x 2¼-inch cameras lists at $132.50. Imagon lenses in Compur X-synchronized shutters for press, studio, and view cameras come in 200, 250, and 300-mm focal length with a speed of *f*/5.8; prices from $153 to $195. It is also available barrel-mounted in focal lengths to 480 mm. Each of the grids gives a different degree of diffusion and a different effective aperture.

Odds & Ends. When, oh when, we've been asked, will an enterprising optical manufacturer bring out a table-viewer for 2¾x2¾-inch slides made from 2¼-inch-square color transparencies. The need is apparently an urgent one, especially among buyers of color photography. . . . Variable-contrast printing papers will soon be appearing on the market under Ansco, Haloid, and Grant Photo Products trade names to supplement Du Pont's 14-year-old Varigam paper. Licenses to manufacture this unique paper were recently granted the three companies by Du Pont. Availability will be announced by the respective companies when the products are ready for release. . . . The free try-out plan that was revived last fall by Dormitzer to familiarize photographers with their DB-1 dry-battery speedlight unit has recently been "seconded" by Realist, Inc., who are now making Stereo Realist 3-D cameras available for trial through all of their authorized dealers. The individual borrowing the camera pays only for film and flashbulbs; there is no loan charge or obligation to buy.—

RITZ CAMERA CENTERS

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Retina II A — Reg. $127.50 Sale Priced $107.50
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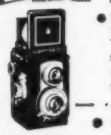
Brand New! Graflex—Ciro—35 with Case & Flashgun — Reg. 66.50 Sale Priced 45.00
With Case & Flashgun Graflex F:3.5 Coated Lens, Century M-F Full Synch Shutter—T.B. 1/10 sec to 1/200 sec.



Brand New! Graflex 22 — Reg. 93.00 Sale Priced 74.50
Twin Lens 2¼ sq. Reflex, f:3.5 Coated Lens, Century X-F-M. Full Synch Shutter T-B 1/10 sec. to 1/200 sec. Case 7.50 B.C. Flashgun 8.50

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Kodak's newest—Bantam RF Camera with Case and Flashgun Cpld R.F. 828 Camera Ektanon f:3.9 Coated Lens Flash 300 Shutter B, 1/25 sec to 1/300 sec.

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3 rolls 8mm Kodachrome 25' magazine	13.95	11.85
3 rolls 16mm Kodachrome 100' roll	31.20	26.50
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3 rolls 620 or 120 Verichrome	1.35	1.10
3 rolls 620 or 120 Plus X or Super XX	1.50	1.20
3 rolls 620 or 120 Kodacolor	5.94	4.75
3 rolls 620 or 120 Ektachrome	4.05	3.45

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	Credit List Pr.	Cash Sale Pr.
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General Electric DW-68	24.50	18.97
General Electric PR-30	15.95	11.99
Norwood Colormaster	32.95	23.99
Dual Sixtomat 3X	29.95	22.50
Horvex Meter	23.95	16.95
DeJur Professional	23.95	18.95

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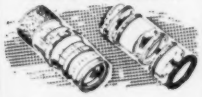

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1½" f:1.9 Foc.	38.95	27.95
1½" f:1.4 Foc.	49.95	34.95
7 mm f:2.5 W.A.	29.95	19.95
6.5 mm f:1.9 W.A.	44.95	29.95

For 16 mm Movie Cameras

3" f:3.5 Foc.	32.50	22.95
3" f:2.5 Foc.	42.50	29.95
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17 mm f:2.7 W.A.	34.95	24.95

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90 mm Tel. f:4	59.95	44.95
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85 mm Tel f:2	125.00	89.50
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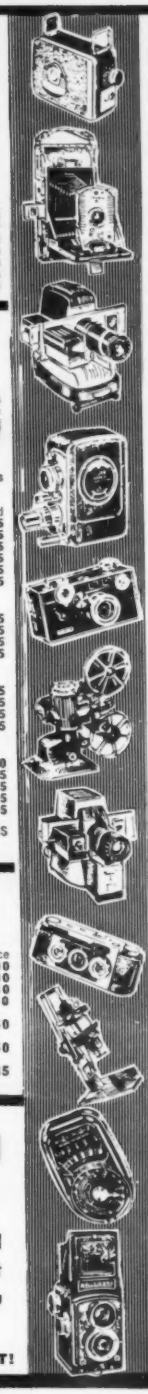
Federal FME	139.95	109.50
Pentron 9T-3C	189.50	149.50
Webster Ekotape 205	225.00	179.50
Reeves 5" Recording Tape	3.50	2.50
Reeves 7" Recording Tape	5.50	3.85



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Kodak Brownie Movie F1.9	46.75	37.40
Kodak Reliant F2.5	84.50	67.60
Kodak Reliant F1.9	104.00	83.20
Kodak Magazine 8, F1.9	149.50	119.60
Cine-Kodak Special 11 F1.9	990.00	792.00
Kodak Royal 16mm Magazine, F1.9	169.50	135.60
DeJur Citation F2.5	77.50	62.50
DeJur Citation F1.9	89.50	72.50
DeJur Embassy Magazine, F2.5	106.95	75.00
DeJur Embassy Magazine, F1.9	118.95	95.00
DeJur Embassy Turret, F1.9	143.95	111.00
DeJur Fadematic, Magazine, F1.9	137.50	109.00
DeJur Fadematic Turret, F1.9	157.50	123.00
35mm CAMERAS		
Ansco Karomat F2	125.00	99.95
Ansco Memar F3.5	39.50	31.60
Bolsey B-2 Camera, Case & Flash	66.50	51.88
Bolsey B-22 Camera, Case & Flash	79.50	59.50
Bolsey C-22 Camera, Case & Flash	99.50	79.95
Canon IV-S2 F1.8	295.00	225.27
Edixa C coupled R.F., F2.8	49.95	36.81
Exa, Peronar F2.9	89.75	71.80
Exa, Tessar F3.5	119.75	95.80
Iloca Quick A	39.95	28.89
Iloca Quick B	79.50	59.95
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Graflex 22 Model 400 shutter	117.50	94.00
Kodak Reflex II	115.00	92.00
DeJur Reflex	99.50	75.00
Flexaret Crown	99.88	68.50
Mamiyaflex Automatic	179.95	139.50
PRESS CAMERAS		
Busch 4x5, Compur, Rangefinder, F4.5	195.00	125.00
Century Graphic 2¼x3¼ F4.5	111.50	89.20
Crown Graphic 4x5, Ektar F4.5	236.50	189.20
Speed Graphic 4x5, Ektar F4.5	280.00	224.50

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Kodascope Royal 16mm	240.00	190.00
DeJur 8mm Model 750 with case	159.50	125.00
DeJur 8mm Model 1000 with case	177.50	137.50
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American Optical Skot, 300W, Blower, Case	49.50	39.50
American Optical Performer, 500W, Blower	79.50	63.73
American Optical Reviewer, 500W, Blower,	95.00	75.00
Brumburger Rocket, 200W, Blower, Case, 2x2	39.95	30.00
Brumburger Riviera, 300W, Blower, 2¼x2¼	59.50	45.00
Kodak Merit	23.95	19.15
Kodak Highlux 11 with case	54.75	43.75
Golde Jet 300W, Blower, Case, 2x2	52.50	42.00
Golde Manumatic 300W, Blower, 2x2	56.50	45.25
Golde Reflex 300W, Blower, Case, 2¼x2¼	84.00	67.25
SVE Skyline B, 300W, Blower, 2x2	49.95	37.50
TDC Headliner 200W, Blower, 2x2	33.50	23.45
BRAND NEW ENLARGERS		
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DeJur Versatile I F4.5	126.50	99.95
DeJur Professional 4x5, F4.5	172.50	135.00
Federal 135, F4.5	49.95	39.50
Federal 269 F6.3	39.75	29.95
Federal 311 F4.5	69.25	55.00
Kodak Hobbyist	57.50	47.50

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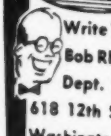

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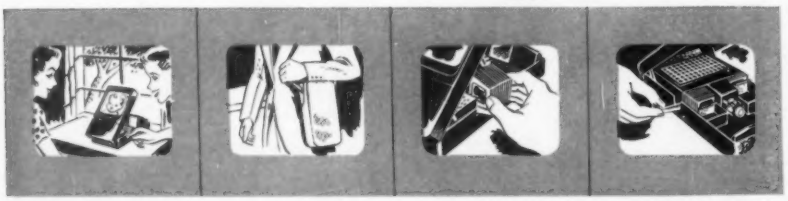

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Capa Killed in Vietnam, Werner Bischof in Peru

ON A SINGLE DAY in May, photojournalism suffered two staggering blows. Robert Capa was killed by a land-mine explosion in the Red River delta of Indochina, and word came from Peru of the death of Werner Bischof in an automobile accident high in the Andes. The news came first, and struck hardest, at the headquarters of Magnum Photos, Inc., a world-wide cooperative picture agency; Capa was its president and Bischof a senior member.

Bob Capa, 41, was one of photography's really fabulous figures. Born Andrei Friedmann in Budapest, he broke into professional ranks by submitting his pictures to Paris editors as the work of "Capa, a talented visitor from America." John Hersey, in a 1947 review of Capa's autobiographical book *Slightly Out of Focus*, called him "The Man Who Invented Himself." War was his business, but he did not glory in it; he covered the Spanish Civil War (where he made the classic of all war pictures, a shot of a soldier falling under gunfire), D-Day in Normandy, the Anzio landing, the Korean War, yet after World War II he called himself "an unemployed war photographer" and hoped to stay unemployed in that particular specialty for the rest of his life. But history did not oblige him. His last assignment was to get pictures of the fighting around Hanoi for *Life*. He died on the job.

Capa

Werner Bischof was Swiss, and came to photography from the graphic arts. A postwar tour through eastern Europe for the Red Cross turned him from the brush to the camera, and in a half dozen years he had reached the top in his new profession. He joined Magnum in 1949, and was best-known for his picture-stories from the Far East. In January he began what was to be a camera tour of Central and South America, from the Mexican border to Cape Horn. While he was still in Mexico, he got a more urgent assignment: Chile and Peru. He flew south, and was riding in a truck on a narrow road high in the Andes when disaster overtook him. A searching party found truck and occupants at the bottom of a canyon; they had apparently fallen 1500 feet from the side of a mountain.

Bischof

Magazines and the people who read them will miss the courageous, top-flight photojournalism of Capa and Bischof; the vacuum they leave cannot soon be filled.—

Willoughbys Summer Showing of
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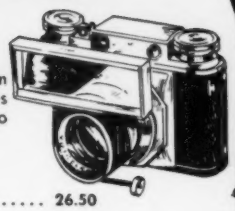

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Retina	$24.95	Vitessa	26.50
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Remote Control
EXTENSION SET

With this new accessory attached to your camera, you can take pictures from a distance of over 30 feet by merely pressing the rubber bulb. Take pictures of children in unusual posings — or of birds and animals out in the woods and fields.

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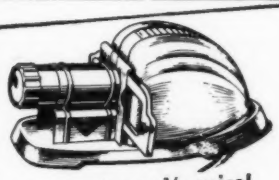
Beautiful workmanship. Has swivel rings with positive screw-locks. Rubber grommets give camera extra protection. Measures 36" long. **$3.95**



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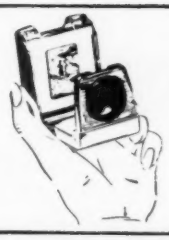

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- then release it

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for perfect pictures

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You've heard of mechanical brains that add rows of figures in split seconds — and measure light instantly. The Bewi combines BOTH. It ends complicated calculations. No sliding scales to match. No pointers to interpret. Just two simple steps — and the Bewi Automat gives you all exposure data for perfect pictures.

1. **Push the button — and measure the light**
2. **Release the button and there before you is all the shutter and lens settings for correct exposure**

. . . and if the light level is too low A RED FLAG SIGNAL gives you automatic warning — Says "Stop" — safeguards you against wasting film.

Bewi Automat also includes the new "light values" scale that will be found on all the new Synchro-Compur Shutters. European travellers will like the DIN scale, which is included along with the ASA and Weston film ratings. Full scale readings range from 1/1000 to two minutes, and "f" stops from 1/5 to 22.

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The Vitessa is an all around camera for home and personal use. Takes up to 36 pictures—as snapshots—or in sequence—in color or black and white. Press the lever on the left — then press the one on the right. That's all! Removable back for easy loading.

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the three-dimensional color camera that brings the wonders and beauties of color stereo within the range of everyone's pocketbook

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FILM TRANSPORT — Rapid lever wind that transports film and at the same time cocks shutter. Film transport locks until shutter is released, preventing double exposure.

SHUTTERS — Two types of shutters are available, both of superior design and construction. Edixa Stereo Model 1A has two coupled Vario shutters with speed settings of bulb, 1/25, 1/50 and 1/200 of a second. Edixa Stereo Model 1B has two coupled Velio shutters with speed settings of bulb, 1/10, 1/25, 1/50, 1/100 and 1/200 of a second. Both models have a coupled body shutter release for non-shake, easy operation.

FLASH — The Edixa Stereo has built-in synchronization for both regular and electronic flash. All Class M bulbs, including the high-powered midgets, can be synchronized at 1/25 and 1/50 of a second. Electronic flash can be synchronized at all speeds.

OTHER FEATURES — Direct, eye-level viewfinder. Exposure counter. Built-in shoe for rangefinder. Hinged back. Body of die-cast aluminum, finished in satin chrome and black leather. Tripod socket.

See the new, pace-setting Edixa Stereo at your dealer or write for information.

WIRGIN BROTHERS U.S.A. Office: 705 Bronx River Road, Bronxville 8, N. Y.

was my face red!

Ham Butt

While working as publicity director of a small radio station, I met and photographed many visitors to our studios, including Primo Carnera. He was wrestling in our Auditorium and invited me to be his guest, arranging for a ringside seat. In return, I promised him a print of each picture I took of him.

I arrived that night after the bout had begun and just as I neared the ring, Carnera threw his opponent out of the ring, which made me a bit nervous. But when the usher placed my folding chair in exactly the same spot where the wrestler had fallen, I was really nervous and sat at the edge of my chair, tightly clutching my new Speed Graphic.

The first time the wrestlers landed with a thump directly above me, I quickly dove under the ring. After they tumbled to the other side, I returned reluctantly to my chair. Again they rolled my way. Again I ducked under the ring. After spending quite a bit of time under the ring, I calmed myself enough to grab several quick shots of the wrestlers at a safe distance away. I developed the negatives as soon as I got home. It was then that I found I had three good action pictures—all with great strain showing on the face of Primo Carnera's opponent. But in none of the pictures did I see Carnera's face—only the opposite end of him.

—Jeanne DeGood, Kansas City, Mo.

False Report

It was the night the local basket-ball team was battling a rival for the privilege of competing for the state title and my paper had assigned me to the game.

The lead had see-sawed back and forth and the final minute arrived with our locals in there plugging but trailing by a two-point margin.

Tension was terrific when the home-town star secured the ball and raced the length of the floor, hesitated a moment, then started to make the toss for what, almost certainly, would be the tying points. Just then I set off my flash . . .

A faulty bulb exploded with a bang and the player, thinking the timer had fired the gun signifying the end of the game, dropped the ball—which was promptly grabbed by an opposing player, who dribbled it toward his own goal. It was then that the timer officially closed the game.

Now I'm shooting pix for another paper a thousand miles away and I guess it's safe to tell the home folks what few of them knew—why our team lost its chance for the title.

—Wayne Winters, Cuero, Texas

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DU PONT
PHOTOGRAPHIC NEWS

DU PONT
BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

NO. 9

Tips on taking pictures from the air

Planning to take a plane trip soon? If you are, you'll find you can get some pretty wonderful shots by following these simple suggestions.

First select a film to suit your needs. If your flight is during the bright sunshiny hours of day, Du Pont Fine Grain Pan (Daylight 32) will have all the speed you'll need and permit great enlargement without loss of sharpness. If you know you'll be in the air around dawn or dusk, you'll want a really fast film like Du Pont High Speed Pan or the new Du Pont "Superior" Press.

When the plane is at cruising altitude, use basic shutter speeds of 1/100 and 1/200 sec. A speed of 1/200 sec. or faster is suggested if the plane is approaching or leaving an airport.

To focus, we advise that you set your lens at infinity unless you wish to include part of the wing and engine in your picture. Then it will be necessary to focus at approximately 50 feet to get good definition of both plane and background.

When holding your camera close to the window, use the curtain to reduce light from objects inside the plane. And make certain your camera doesn't touch the window because of engine vibration.

You'll discover you get best results when sitting forward of the wing or as far back as possible. Since haze is an ever-present bugaboo in aerial photography, a yellow filter often comes in handy. For added contrast, just use a red filter. Above all, don't forget to increase the exposure when using filters. Good luck!

Press photographers tried for 5 years to make this tough indoor picture caught on Du Pont "Superior" Press.

NEW "SUPERIOR" PRESS CAPTURES RODEO PAGEANTRY UNDER EXISTING LIGHT

If you've ever attempted to take inside photographs like the one shown above, you'll readily understand how hard it is to get such a picture. Nine times out of ten all you end up with is a dark print with a few bright details.

Flash bulbs aren't the answer, either. You could place 50 people around the arena to pop your bulbs and still not get enough light for most films. So when Jimmy Zintgraff of the Zintgraff Studio in San Antonio, caught this shot on Du Pont "Superior" Press under existing light, it was big news.

What made the picture possible was the tremendous emulsion speed and latitude of this new film. When the shot was taken, the light meter called for a speed of 2000 ASA (Exposure: f/32 at ½ sec.). As you can see, depth and definition were both excellent despite the fact that the announced speed of "Superior" Press is Daylight 200, Tungsten 160.

Originally Du Pont "Superior" Press was made for press photographers only, but today it's being widely used by scores of amateurs and professionals. That's largely because the high effective speed of this film enables it to stop action indoors and out, in track meets, circuses and other events.

WIDE LATITUDE

You'll find Du Pont "Superior" Press has a much wider tone-scale and exposure-development latitude than many of the best films. Such characteristics have a great deal to do with the exceptional results obtained under poor lighting conditions. And thanks to the increased latitude, blocked-up highlights are minimized, and detail is retained in the shadow areas of the picture.

Combining the outstanding effective speed of the film with a high red sensitivity, it's easy to see why "Superior" Press can really improve the picture-taking range of your camera.

Your photo dealer has Du Pont "Superior" Press in stock now. Try it today.

DU PONT
BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT
PHOTOGRAPHIC NEWS

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

Photo authority writes book on printing with "Varigam"

There's a new book at your camera store about Du Pont "Varigam" variable contrast photographic paper. And if you're interested in making finer prints, you'll find it a gold mine of useful information.

We've tried for years to provide technical information about "Varigam." Now Dick Marx, the popular photographic writer, has gone us one better. His new book, "Printing with 'Varigam,' " is packed with darkroom tips, methods and techniques that make this product of ours more versatile than ever.

Dick includes chapters on developers, negative reading, exposure determination, and then goes on to such subjects as "Using Contrast for Pictorial Emphasis," "Local Variation of Contrast," "Advanced Printing Techniques," and "Toning."

You'll find complete illustrations of many kinds of equipment made by different companies especially for use with Du Pont "Varigam," and even descriptions of how our competitors' chemicals work with our product.

One of the most interesting chapters describes how you can easily print two or more contrasts on the same sheet of paper, just like the 'experts.' Another section of the book tells how colored masks may be used in combination with the negative to achieve an automatic contrast-dodging technique.

If you haven't tried "Varigam" yet, your dealer will be glad to tell you about its many advantages. Or, if you're a user and would like to enjoy *all* of the advantages that only "Varigam" can offer, get a copy of "Printing with 'Varigam' " ($1.95). Your camera store will have it in stock or can get it from the Camera Craft Publishing Company, San Francisco, Calif.

Anti-static solution keeps plastic filters clean

Cigarette ashes hop up on static-charged plastic filter just wiped by cloth.

Filter treated with anti-static solution shows no attraction for ashes or dust.

When you clean plastics, hard rubber or other non-conductors, the friction of the cloth may generate static electricity that makes dust cling and hard to get rid of. But that needn't be a problem when you clean the new plastic filters for Du Pont Varigam® variable contrast photographic paper. For Du Pont chemists have developed a special anti-static solution which reduces the charge that attracts the particles.

To use, all you do is put a drop of the solution on the filter. Then polish with a soft, clean cloth. As the liquid dries, it forms an anti-static film which will be effective until the filters are washed with soap and water.

A vial of this solution is included with each set of plastic filters. And, to meet the growing demand for this chemical, Du Pont is now making it available in handy 3-oz. bottles.

Many will find this solution extremely useful around the darkroom for glass, negatives and various other materials. And some will like to use it for everyday articles as well.

Note: Other anti-static agents now on the market may damage filters for "Varigam."

DOC RILEY SAYS—

"So help me, I can't understand what gets into some of my camera cronies. They go to all the trouble in the world to make up highfalutin explanations for their picture problems when time after time all it is—is dust, or dirt.

"For instance, just the other day a friend of mine showed me a batch of pictures he had taken of his seven-year-old son. They looked kinda hazy. Just didn't have that wire-sharp sparkle a really critical photographer admires.

" 'Think there's a leak in my camera?' he asked. 'Nope,' I replied. Then he brought over his camera. It was a beauty, too. Must have cost well over $200. After about 5 seconds, I found the fly in the ointment. Seems he had some smeary fingerprints and dust on his lens. And frankly, I don't think he'd cleaned it since he bought the thing. It's funny—people will go out and buy expensive equipment and overlook little things that cost nothing.

"Dust and dirt are problems anywhere, it seems, 'specially if you have your own darkroom. Unless you're careful, they will really play Hector with quality when they're on the condensers or lens of your enlarger. Make prints gray and bleary-looking . . . no definition, either. One of the biggest troubles you'll run into is the spilled chemical. As it hits the floor, it dries up and passes into the air. And if that dust lands on paper or film—brother, you've had it! Might as well throw the stuff away.

"That's why I'm glad I learned about those fine Du Pont chemicals so early in the game. They're swell to work with . . . come all packed neat and tidy-like in tight tin containers. You know I haven't had to clean up spilled chemicals yet. What's more, these chemicals really do a bang-up job. Give me more time to do what I like to do —that's takin' more pictures."

Doc Riley

• • •

For further information write: Du Pont Photo Products Department, Wilmington 98, Del. In Canada: Du Pont Company of Canada, Limited, Montreal.

HOW YOU CAN MAKE REAL MONEY IN PHOTOGRAPHY

NYI

President Samuel J. Zeluk

ANSWERS YOUR QUESTIONS

$75,000 A YEAR!

That's what each of ten advertising agencies spends a year for photos... only a fraction of the huge sums paid out in just one branch of photography.

FEES UP TO $1,000!

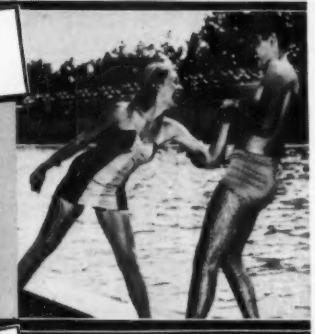
Trained photographers are in great demand for bridal assignments. They earn fees ranging from $100 to as high as $1000 for a single day's work!

THIS PICTURE EARNED $3,000!

The experience of NYI Graduate Victor De Palma is being repeated every day in photography. He has already made over $3000 on this one picture alone!

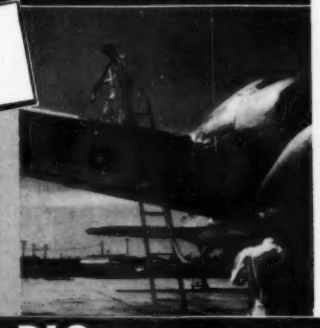
GET PAID $750!

Many magazines now pay free-lance photographers up to $750 for a layout of black and white photographs and as high as $1500 for a cover picture in full color!



$200 PER WEEK AND MORE!

Nearly 80% of the large industrial firms now have their own photographic departments. Salaries are high for good craftsmen. The work is intensely interesting.



"Money-making opportunities in photography are greater than ever before in history! . . . a unique situation in these difficult times. This is a booming business in which every market for photographs has gone all out to keep up with the ever-growing demand for pictures . . . and more pictures.

BIG EARNINGS — BIGGER OPPORTUNITIES

"Want some facts and figures? Trained photographers and photo technicians often make up to $100 and more a week, while $150 to $400 is possible for those with experience. Hundreds of studio owners are making incomes that are well above average. One advertising or fashion picture can earn several hundred dollars in black and white and as high as $1000 and more in color. Picture syndicates, art editors and calendar companies are always hungry for new ideas in photography — and pay handsomely for them.

LEARN AT HOME IN SPARE TIME

"This hardly scratches the surface of the exciting prospects for trained photographers. NYI's famous down-to-earth, *learn-by-doing* instruction shows you how. Top photo experts prepare you through every step, show you how to start earning at once as you learn over 90 ways to make money in photography.

"The 44th Anniversary Edition of our big, illustrated FREE book gives you a thrilling inside picture of this thriving profession and the interesting, money-making opportunities in it for YOU. Send for it TODAY!"

RESIDENT TRAINING: Visit, write or phone our Resident School if you prefer On-the-Spot Training. Complete facilities include 14 studios, 18 streamlined labs, glamorous models, and the finest up-to-date Speedlight and Color equipment. Day and night sessions. Co-ed. Full or Special Short-Term Courses. Easy payment plan. Free Placement Service.

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SEND FOR BIG FREE BOOK TODAY!

Spiratone EXPANDS AGAIN YOU SAVE ANOTHER 20%

About Sept. 4, 1954, Spiratone will be moving to larger quarters — to give you better values, better service, a better selection. To help us reduce our vast stocks before moving, we are offering, FOR THE FIRST TIME in our history, A WHOPPING 20% DISCOUNT — not off 'list prices', but OFF THE LOWER-THAN-LOW advertised Spiratone prices! With your fully prepaid order postmarked on or before September 7, 1954 (for APO and FPO customers, we'll hold the deadline open till October 7) you will receive a 20% Discount Check applicable against any future purchases (must be double or more than amount) — IT'S AS GOOD AS GOLD. Limit: 1 to a customer. So Be Sure to Ask for your 20% Discount Check — but hurry!

Spiratone Leads in Lens Values

TELEPHOTO-WIDEANGLE SET $99.95 *for Leica, Canon,* Complete outfit incl. univ. finder

Here is the most sensational accessory lens set ever offered to Leica and Canon owners. Set contains world famous-for-sharpness 135mm f:3.8 Telecolinar, 35mm f:3.5 Zeika Wideangle and Multifocus Finder for 35mm, 50mm, 90mm, 135mm, with parallax correction, and leather case. Lenses are coated, color-corrected and rangefinder-coupled. Leather Cases extra, 135mm $5.75, 35mm $3.95. *Sh. Ch. $1.00*

FREE with above set: Super-Nooky rf-coupling closeup device, worth $19.95. (State normal lens).

65mm Wideangle for 2¼x3¼" $17.49 *in popular Prontor S synchro shutter*

Owners of 2¼x3¼" press and other cameras have waited for just such a buy! Made by Leitmeyr, famous German manufacturer of press wideangle lenses, the 65mm f:6.8 lens is "just what the doctor ordered", covers appr. 85 degrees; one-half of the symmetrical lens can be removed, converting it into a 130mm telephoto! The Prontor S shutter has eight speeds, B, M-X synchronization.

Same lens in COMPUR RAPID synch shutter, with 9 speeds to 1/500th $19.89

Lensboards with proper opening available for Graphic, Busch (state which) $2.00. *Shipping Charge 35c*

WIDEANGLE for 4x5, 105mm f:6.8 in Prontor S shutter..... $21.95

WIDEANGLE for 4x5, 120mm f:6.8 in Prontor II shutter..... $29.95

FOR COLOR FOR BLACK and WHITE AUXILIARY TELEPHOTO AND WIDE-ANGLE LENSES Spiratone HAVE PROVEN A MUST FOR 35mm

For these Cameras: Argus C2, C3, C4, 21, Bantam, Bolsey B, B2, C, B22, C22, Contesen 35, Contaflex, Edinex, Kodak 35 (RF); Mercury II, Perfex, Polaroid Land, Pony 828, 135, Retina I, II, Signet, Vito and most other 35mm cameras.

$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any camera listed.

$16.95 each lens

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses. Each filter $1.00

BRAND NEW FEATURES NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera. All lenses furnished with either built-in or separate filterholders (save $1.25 or more per lens!) Interchangeability of adapters, so that one lens may often be used on several different cameras.* Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only —additional adapters are $1.25 each.

Shipping cost, for 1 lens 25c for set of lenses 65c

1/2" (normal) foc. mount 8MM LENS $12.95 Plus Your Lens

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13mm) slow f:2.5, 2.8, 3.5 lens for a brand new, coated ½" f:1.9 lens with click-stops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to say $25.00 or more extra for such a lens!

Dual Purpose '54 Model f:1.9 lens without tradein $19.95.

Famous 135MM F:3.8 SUN TELEPHOTO $49.95 Dual Purpose

FOR PRAKTICA, PRAKTIFLEX FX, CONTAX S, D, DA, KINE EXAKTA, EXA

The most versatile 135mm lens, in reg. 3 ft. to infinity focusing mount, with optics removable for complete range bellows focusing! Lightweight, satin-finish, leather trimmed barrel, engraved depth of field scale and sharply-resolving optics make the SUN your best buy! FREE with SUN lens: Your choice of Bellowscope Jr., Eye-level Prism Finder (for Praktica, Praktiflex FX), or SP 5 gadget bag.

***TAX REDUCTION SPECIAL**

FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

Coated, color-corrected TELEPHOTO-WIDEANGLE PACKAGES For BELL & HOWELL 8MM CAMERAS

Matched for: 134V, 134W	1½" f:2.7 focusing telephoto + 7mm f:2.5 wideangle	$39.95
172A, B, C,	1½" f:2 focusing telephoto + 6mm f:1.9 wideangle with two matching finder objectives	$59.95
134TA and Trilens	1½" f:1.9 focusing telephoto + 6mm f:1.9 focusing wideangle with two matching finder objectives	$65.95
134U, 134S (Sportster, Companion)	1½" f:3.2 focusing telephoto + 7mm f:2.5 wideangle	$32.95

Quotations on single lenses, other combinations on specific request.

NEW! MATCHING TELEPHOTO AND WIDE-ANGLE FINDERS, for use with auxiliary lenses. Can be used handheld or fit accessory clip of Retina, Contesea, etc. For Argus C3, easily installed accessory clip $1.00. Finders are chromefinished, precision made. EACH $3.95. Both for $7.49.

MOST USEFUL FINDER! Matched Universal Finder for use with Auxiliary Telephoto, Wideangle AND YOUR NORMAL LENS. Has parallax-correction from 3 ft. to infinity, is ideal for use with EVERY 35mm camera! Fits accessory clip, shows brilliant image. Avail. 50mm and 44mm models. $8.59

Never before such a value for 16mm fans!

15MM F:1.9 BERTHIOT WIDEANGLE $12.95 ppd. *in standard C mount—focusing 1ft. to inf.*

Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited.

3" F:3.5 TELEPHOTO LENS $22.95 *In standard C mount—focusing 3 ft. to inf.*

Here is another unusual 16mm lens buy: made by a well-known Japanese movie lens maker, this luxurious 3X telephoto lens has clickstops, is coated and color corrected, carries the importer's lifetime guarantee!

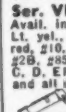
COMBINATION 16MM OFFERS:

15MM f:1.9 Berthiot	+ 3" f:3.5 Telephoto (above)	$32.95
	+ 3" f:1.9 Kinotel	49.95
Wideangle	+ 2" f:4.5 B&H Eymax	24.95

C mount lenses fit all 16mm Revere, Keystone, Bolex, B&H cameras.

7MM f:2.5 WIDEANGLE LENS for 8MM 19.95

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.



6MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, focusing mount 6" (!) to infinity, for the demanding movie fan. Brand new, old, color-corrected at the low, low price of **$29.95**

POLARIZING Filter Series V $2.49

Ser. IV $2.00 — Ser. VI $2.98 — Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes, increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button cases (except as below) at no extra cost.

POLASCREEN, in double threaded ring with handle for easy adjustment, screws directly into Series adapter ring, accepts shade in front thread. You'd expect to pay almost double our price. With elegant case: Ser. IV $3.89; Ser. V $4.89; Ser. VI $5.89; Ser. VII $6.89.

SALE IN OPTICAL GLASS — FILTERS AND CLOSEUP LENSE

Every filter mounted in metal ring, ground and polished. Choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

Ser. V ea. . $1.00

Ser. VI ea. . $1.25

Ser. VII ea. $2.00

Avail. in "Deluxe" only:, Lt. yel., lt. green, infra-, red, #10, #11, #12, #2A., #2B, #85B, #81, #81A, B,, C, D, EF, 1-D, 2-D, #2A, and all of above.

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).

Ser. IV ea. $1.15

Ser. V ea. $1.39

Ser. VI ea. $1.59

Ser. VII ea. $2.39

Ser VIII and IX available—state needs.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

'About Filters, Closeup and Minus Lenses' is a booklet crammed with valuable tables, charts, definitions—a 'must' for every photographer. Send 25c—or free on request with orders of $3.00 and up.

Closeups *are simple and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.*

deluxe COPYING STAND $9.95

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

Gooseneck LIGHT ATTACHMENT $5.95

With C clamps, fits copystand or enlarger pole. 2 bullet reflectors. $1.69 add'l. Ship. Weight 4 lbs.

A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET $7.95 For EXA, KINE EXAKTA

The biggest bargain ever offered in Kine Exakta Extension Tubes — two metal adapters and four metal tubes (5mm, 15mm, 30mm, 45mm) provide the greatest possible range of closeup work, from a 3.3 reduction to a 2.2 magnification! Precision made to please the most meticulous Exakta owner. *Shpg. Chg. 30c*

Parallax-Correcting Close-Up Sets for ROLLEI, CIRO, ARGO, UNI, IKO, GRAFLEX, KODAK and other twinlens

REFLEX CAMERAS PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only we offer you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. Lenses fit standard filter-holders — specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Graflex 22, Ricohflex, Ciroflex, Ikoflex $1.00 for Rollei bayonet f:3.5 $1.75; for Argoflex, Uniflex (set-screw) $1.40. *Ship. Cost ea. set 10c*

CLOSEUP & EXTREME CLOSEUP LENSES for Every Camera

Fit standard filterholders. Plus 1, 2, 3, 4, 5, 6 mounted in metal rings: Complete with simple-to-follow instructions.

PLUS 1 (20" to 38") for portraits, baby shots.

PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits.

PLUS 3 (10" to 13") for copying photographs, *etc.*

Series V $1.00 ea., Series VI $1.25 ea. VII, $2.00 ea.

DELUXE STYLE, made by famous mfr., each lens neatly engraved with diopter power:

Ser. IV $1.15, Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.39.

You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5¾" with a Plus 6 and 4" with a Plus 10—or even to within 3¼", if you use two Plus 6 lenses in conjunction with each other, by means of a double retaining ring. And prices are quite low:

Series V Plus 4, $1.75; Plus 5, $1.95; Plus 6, $2.25; Plus 10, $2.65; Dbl. Ret. Ring 85c.

Series VI Plus 4, $2.00; Plus 5, $2.30; Plus 6, $2.75; Plus 10, $3.25; Dbl. Ret. Ring 95c.

Ship. Ch. 10c (Min.)

FOCUSING EXTENSION TUBE $9.95 for Kine Exakta, Praktica, Contax S, Leica

Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own set of tubes, you will find the focusing tube a most valuable addition to your closeup equipment.

COMBINATION OFFERS:

Focusing Extension Tube PLUS 6-pc. KE extension set $15.95

or 4-pc. Praktica extension set $14.95

or 3-pc. Leica extension set $13.95

MINUS-LENSES *for telephoto effects*

In conjunction with your bellows unit or extension tubes. Minus lenses will effectively produce telephoto effects—a Minus 4 lens will make your 135mm lens into a 270mm lens! Use several Minus lenses in conjunction with each other for varied effects.

Available in Minus 1, 2, 3 and 4 — select any three (prices per 3): Series V $3.60, Series VI $4.35, Series VII $6.00. Sh. Ct. 10c

FREE with orders over $3.00, or send 25c for CLOSEUP DICTIONARY, the only complete compilation of closeup terms, simply defined.

It weighs only 5 oz.! **$14.95 FOLDING BELLOWSCOPE** postpaid

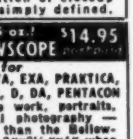
Available for LEICA, CANON, KINE EXAKTA, EXA, PRAKTICA, PRAKTIFLEX FX, CONTAX S, D, DA, PENTACON

For Ultracloseups, extreme telephoto work, portraits, copywork, macro, medical or dental photography — there is no more versatile accessory than the Bellowscope. And now, in a space less than 2"x2½"x4" when not in use, the new FOLDING BELLOWSCOPE represents a new achievement in practical bellows units: It extends from 1½" to 5", has fine leather bellows, a geared track, positive lock, sturdy metal frame for accurate alignment. Exposure factors are engraved.

Folding Bellowscope with 105mm f:4.5 Special Colinar for a complete focusing range from 10" to infinity, and for regular telephoto work. **$39.95**

Three-piece **EXTENSION TUBE SET for ARGUS C3**

At last! Extreme closeups with your Argus C3. Set contains 5mm, 15mm and 30mm tubes, making possible 1:1 coverage. Complete with table showing lens to subject distance and coverage. *Shipping Cost 10c*



$5.95

FOR THE 8MM MOVIE FAN

Reg. $5.95 Save 50%

CINE TITLER $2.95

Sh. Wt. 4 lbs.

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction, auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles — an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Titler alone $4.64

Famous Make
Save $10.55 on complete

4-PC. 8mm EDITING OUTFIT $10.95

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

Save on parts, too: Deluxe splicer, reg. $9.95—$4.95; Economy splicer, reg. $3.50 — $1.98; Deluxe rewinds, reg. $7.50—$4.95.

8MM PROJECTION EDITING VIEWER

$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

VIEWER (above) with Economy Splicer . **$8.59**

Shipping Weight 2 lbs.

SUPER DELUXE 8MM EDITOR $16.95

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50 automatic dry-splicer (List $9.95), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. *Ship. Wt. 6 lbs.*

4-PC. ACTION EDITING SET $25.95

If you'd spend 100% more, you wouldn't get a better buy than this 4-pc. outfit. 8mm action editing viewer, drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity. This 4-pc. outfit costs actually less than the lowest-priced action viewer would cost alone! *Ship. Wt. 8 lbs.*

ACTION VIEWER $17.89

A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

8mm ACTION VIEWER with Economy Splicer

Ship. Wt. 4 lbs. **$19.59**

Metal 8mm Reels and Cans

200 ft. sets — 6 for $2.98
400 ft. sets — 5 for $2.98
800 ft. sets — 5 for $2.98

DELUXE FRENCH METAL 400 FT. REEL & CAN SETS
Value ea. $1.60 — 5 sets $3.69. Specify 8mm or 16mm.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the world, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags 4, 5 & 6 lbs.

SP4. A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12" x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable straps with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batterycase holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at **$17.95**

Lowest Prices Ever! Portable, Crystal-Beaded

30 x 40 TRIPOD SCREEN $7.69

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size	Appr. Shpg.	Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.95*	

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

20 FT. CABLE RELEASE $7.95
with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost $3c.*

Other long Cable Releases, with setscrew:
40" $1.50 60" $2.50 (Leica model add 25c)
10 ft. $4.49

3-D 35MM OUTFIT $4.95

Ship Cost 30c

Famous Radex Stereo Parallel (alone a $6.50 value) PLUS popular German all-metal stereo viewer which accommodates Realist or full 35mm size stereo pairs. Stereo Parallel is mounted on tripod and two shots, one on each side position of parallel, are taken, viewed in a stereo viewer, these shots provide the most perfect three-dimensional effect equaling that obtainable with the best stereo cameras. Works with any 35mm camera.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: It slow speeds from ⅓ a second to ten seconds! Was $4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c. 10" 45c.

7 OZ., 9" POCKET TRIPOD $5.95

A new imported pocket tripod at a new low price! Extends to 45", yet fits neatly into gadget bag or pocket. Just right for 35mm, lightweight reflex and folding cameras.

Suggestion: Deluxe Tilttop $1.49. *Sh. Chge. 40c*

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS— $2.00

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. *For Rollei, Graflex "22", Ciroflex, etc.*

It offers so much for so little

PHOTOELECTRIC EXP. METER $7.95

From Japan comes a most compact (1½" x 1" x 2"), yet extremely sensitive photoelectric exposure meter which competes in accuracy with the finest and most expensive meters. Calibrated in ASA speeds (from 6 to 200), for lens openings from f:1.4 to f:32, the meter measures reflected and incident light, comes complete with handy eyeready leather case and instructions. An exceptional value! Sh. Cost 15c

RANGEFINDER $2.95 *German All-Metal*

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 75c.

for the DARKROOM

ALL METAL 11 x 14 EASEL $7.69

incl. footswitch

Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 4"x4" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs. *8 x 10 Enlarging Easel, same construction as above, with footswitch.* **$4.98**

ELECTRIC 2-SURFACE DUO-DRIER $8.95

with 3 12x17 ferrotype plates and stand

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints, singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Ship. Wt. 9 lbs.*

SINGLE SURFACE Drier with 2 12x17 ferrotype plates. **$5.95**

DEVELOPING TANK

Adjustable

$1.49 *for 35mm, 828, 127, 120, 620, 116, 616*

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom—other operations in daylight. Easily worth double. *Ship Weight 2 lbs.*

ENLARGER FOCUSING AID SPECIAL! $1.00
A $2.25 VALUE
Shpg. Chge. 15¢

THREE UNIT REFLECTOR OUTFIT $5.49

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord —at a fraction of their usual cost. *Ship Wt. 5½ lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 80c.

Comparable to 6c Slidebinders

2x2 Glass Slidebinders 2½¢ ea. In lots of 200

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00.** Ship. Wt. 5 lbs. 800 for

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.25**

200 singleframe (Mercury) Masks **$1.75** Masks fit glass
200 Square (Robot, Tenax) Masks **$1.75** & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies **50 for 55c** Ship. Wt. per 100 1 lb.

Save up to 50% on

2x2 METAL Slidebinders as low as 4¢ ea.

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 18, $1.50 ppd.; 54 for $3.51; 100 for $5.95; 600 for $29.95; 1800 for $72.00.
Shpg. Wts.: 2 lbs., 4 lbs., 21½ lbs., 60 lbs.

New Mansfield 2 x 2 and 2¼ x 2¼ SLIDEBINDER $2.59

For the cleanest, the most efficient way for binding slides between cover glasses (2x2 or 2¼x2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shpg. Wt. 2 lbs.*

CHANGING BAG $3.95 *Shpg. Chrg. 25c*

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all these features at the lowest price a quality changing bag was ever offered at. Professional Model $6.95 *Wt. 2 lbs*
27" x 30" working space, an $11.00 value

2 for $4.15 4 for $8.00 2x2 ALL METAL SLIDEFILE, $2.19

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

Three Unusual Buys in Fine PANHEADS

THE KOMINE $1.89

Sturdy brass construction, yet light weight (5 oz.). Single lock pan and tilt action. For light and medium weight cameras up to 2¼"x3¼". *Ship. Cost 10c*

THE EMPIRE $3.39

For cameras up to 4x5, though it weighs only 13 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome finish, leather covered platform, extra long handle. *Sp. Wt. 2 lbs.*

CRAIG PAN & TILT TOP $5.98

At A 66% Saving

No advanced amateur or professional will want to miss this buy! Famous Craig Thalhammer trinod head is calibrated in degrees of rotation —has "instant-on plug" 1¾" in diameter—extra long handle for guiding camera and locking tilting action. Reg. $17.50. *Shpg. Wt. 3 lbs.*

Black and White

35MM FINE GRAIN SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. Each negative individually exposed on the proper contrast paper.

"SUPERB" Prices below include postage.

Ultra Fine Grain Processing and 3¼x4½ doubleweight velvet enlargements, 20 exp. roll, **$1.33**
36 exposure roll **$2.08** 65 exposure roll **$4.15**

"MASKOSPOT"
The most highly-perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper.

	3¼x4½	3½x5	4x6
36 exposure roll	$2.60	$3.12	$3.66
20 exposure roll	1.68	2.08	2.35

"EXCELSIOR"
Ultra Fine Grain Processing and 3¼x4½ glossy enlargements, 20 exposure roll. **$1.15**
36 exposure roll $1.83 65 exposure roll $3.60

The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

"PROJECTION POSITIVES"
Ultra Fine Grain Processing and b & w transparencies for viewing or projection without affecting your negatives. Each negative is individually exposed on f.g. safety film. 20 exposure roll. **$1.05**
36 exposure roll $1.55 65 exposure roll $2.81

Another Bonus for Spiratone customers

Imported, hand-carved, wooden BLACK FOREST CLOCK

Ready to hang on wall and tell accurate time. Beautifies any room in home! Yours for just $1.00 for handling—with your order of $25.00 and up!

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply.

SPIRATONE INC.

49 WEST 27th ST., Dept. P-8, N. Y. 1
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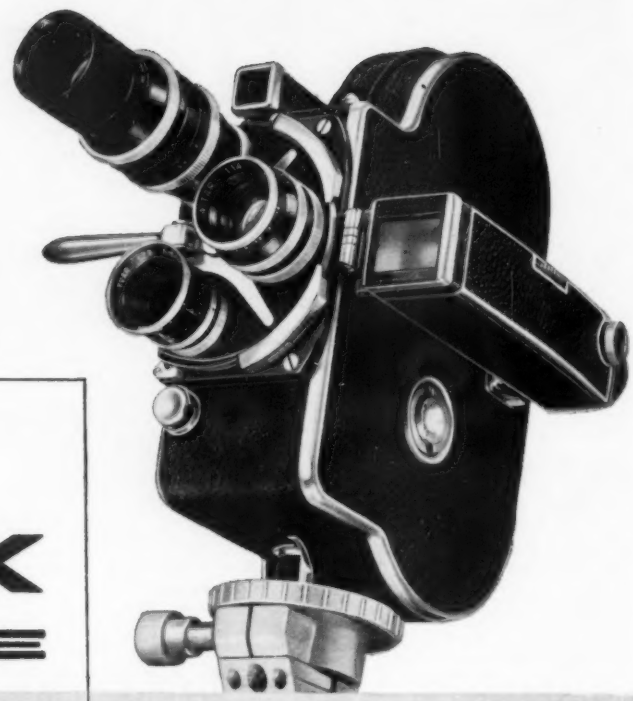
32-34 STEINWAY ST., Dept. P-8 L. I. CITY 3, N. Y.

THE NEW BOLEX SUPREME standard equipment includes a new turret lever, a new score-resistant turret mechanism, built-in filter slot, Octameter finder and eye-level focus.



The New BOLEX SUPREME

A 16 mm camera of infinite variety to meet the needs of discriminating motion picture makers

"Superb" is the word for the new Bolex Supreme.

Yet "rugged," "flexible," "dependable," and a host of other terms describe the camera equally well. Already, professionals and advanced amateurs hail it as the finest Bolex ever presented — this means it surpasses all other cameras in its class.

This camera has been designed to meet the widely varying needs of sports, continuity filming, scientific work, news grabs, publicity, and stereo — all sound or silent. This means the owner of a Bolex Supreme will not exceed the limitations of his camera regardless of demands he makes.

Ask your Bolex Franchised Dealer to show you the Sports Supreme, equipped with three unsurpassed Switar lenses: a 16 mm wide angle F:1.8; a 25 mm F:1.4; and an incredibly sharp, fast 50 mm telephoto F:1.4. Compare the Supreme with any other camera in or near its class. Prices start as low as $394.00 (other models in 16 mm start at lower prices).

Look for the Bolex Franchised Dealer symbol: it is a sign of store quality as well as product superiority.

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Please send me a folder describing the Bolex Supreme ☐
I would also like information on the new TwinTurret 8 mm camera — the B-8 ☐

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City ..... Zone..... State.....

B-110

EXAMINE MINIFILMS TREMENDOUS PRICE REDUCTIONS!

ALL LATEST MODELS! ALL IN FIRST CLASS CONDITION! ALL PRICED SENSATIONALLY LOW!

ONLY MINIFILM . . . offers you these distinct price quotations! Highest Trade-In Allowances! Lowest Selling Prices! Save Tremendously on Used Like New Equipment . . . All Fully Guaranteed. The below listed items were compiled as a guide for your convenience.

FOLLOW THESE 3 SIMPLE STEPS:

1. Select the equipment you wish to purchase at the price shown in column one for new equipment, or column two, for used equipment.
2. If you have equipment to trade, locate the allowance for it in column three and deduct that amount from the equipment you wish to purchase.
3. Rush your equipment to us plus your remittance to cover the difference, or instructions to ship for the balance on a C.O.D. basis, or on a Time Payment Plan.

MINIFILM will immediately forward the equipment you desire! Of course your order will be fully insured. OUR FAMOUS 30 Day Money Back Guarantee and 2 Year Service Guarantee assures you of complete satisfaction.

10% DOWN

30 Day Free Trial Period
2 FULL YEARS GUARANTEE

You Can Buy That Camera Now Under Minifilms Time Payment Plan With Just 10% Down—10% A Month. Trade In of Your Old Equipment Can Also Be Accepted As Down Payment.

Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-in
28mm f3.5 Serenar W.A.	$134.00	$ 89.00	$ 60.00
35mm f2.8 Biometer W.A.c		99.00	60.00
35mm f3.5 Elmar W.A.c		44.00	30.00
35mm f3.5 Nikkore W.A.	97.50	61.00	40.00
35mm f3.5 Summarone W.A.	96.00	62.00	40.00
50mm f3.5 Elmar c	57.00	34.00	22.00
50mm f1.4 Nikkore	199.50	109.00	70.00
50mm f2 Sonnar c	157.00	89.00	55.00
50mm f1.5 Sonnar c	188.00	109.00	70.00
50mm f2 Summitar	88.00	64.00	45.00
50mm f2 Summicron c	156.00	107.00	85.00
50mm f1.5 Summarite	177.00	114.00	90.00
50mm f1.5 Schneider Xenon c	98.00	74.00	50.00
85mm f2 Nikkore	179.50	99.00	75.00
85mm f1.5 Serenar c	238.00	137.50	90.00
85mm f2 Sonnar c Tele	248.00	109.00	70.00
85mm f1.5 Summarex c	360.00	219.00	165.00
90mm f4 Elmar c	90.00	59.00	40.00
125mm f2.5 Hektor c	147.00		
135mm f4.5 Hektor c	135.00	89.00	75.00
135mm f3.5 Nikkore	145.00	89.00	60.00
135mm f4 Sonnar c	150.00	97.50	75.00
200mm f4.5 Telyt c	156.00	104.00	75.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-in
28mm f3.5 Angenieux c	$120.00	$ 79.95	$ 60.00
35mm f2.5 Angenieux c	99.50	61.50	50.00
50mm f1.5 Angenieux Pre-set c	165.00	109.00	85.00
50mm f1.9 Xenon Auto c	169.50	129.00	90.00
58mm f2 Biotar preset c	125.00	79.00	50.00
58mm f1.9 Primoplan c		44.00	30.00
75mm f1.5 Biotar c	216.50	129.00	90.00
90mm f2.5 Angenieux c	84.50	59.50	40.00
90mm f1.8 Angenieux c	149.50	103.00	75.00
135mm f3.5 Angenieux c	75.50	49.50	30.00
135mm f4.5 Steinheil c	60.00	39.50	25.00
180mm f5.5 Tele Xenar c	82.75	54.50	40.00
180mm f2.8 Zeiss Sonnar preset		249.00	150.00
240mm f5.5 Tele Xenar c	115.75	79.50	55.00
300mm f5.5 Tele Xenar c	124.85	84.00	65.00
400mm f5.5 Tele Megor c	199.50	139.00	100.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-in
Leitz Imarect Finder	$39.00	$24.00	$16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Zeiss Revolv. Univ. Finder	80.00	45.00	30.00
Zeiss Contameter Close-Up	81.00	47.00	30.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-in
Canon IV S 2 f1.8 Serenar c*	$284.00	$169.00	$130.00
Contax II f2 Sonnar		109.00	80.00
Contax III f2 Sonnar		114.00	85.00
Contax IIA f2 Sonnar c*	336.00	179.00	125.00
Contax IIA f1.5 Sonnar c*	367.00	199.00	150.00
Contax IIIA f2 Sonnar c*	381.00	199.00	150.00
Contax IIIA f1.5 Sonnar c*	412.00	239.00	170.00
Leica Std. f3.5 Elmar		39.00	30.00
Leica IIIA f2 Summar		89.00	65.00
Leica IIIC f3.5 Elmar c		94.00	70.00
Leica IIIC f2 Summitar c		129.00	100.00
Leica IIIF f3.5 Elmar c*	177.00	129.00	75.00
Leica IIIF Body c*	180.00	129.00	100.00
Leica IIIF f3.5 Elmar c*	237.00	154.00	120.00
Leica IIIF f2 Summitar c*	268.50	177.00	150.00
Leica IIIF f2 Summicron c*	336.00	216.00	170.00
Leica IIIF f1.5 Summarit c*	357.00	220.00	185.00
New 72 Exposure Leica	189.00		
Nikon f2 Nikkor c*	269.00	159.00	115.00
Nikon f1.4 Nikkor c*	359.00	209.00	155.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 5 f1.9 Xenon c*	$359.00	$179.00	$135.00
Exa f2.8 Westar MX c	85.00	54.00	40.00
Kine Exakta f3.5 Tessar c*		84.00	60.00
Kine Exakta II f2 Biotar		129.00	70.00
Exakta VX f3.5 Tessar MX c	199.00	139.00	100.00
Exakta VX f2.8 Tessar pre-set MX c	259.50	164.00	120.00
Exakta VX f2 Biotar pre-set MX c	335.00	186.00	145.00
Contaflex f2.8 Tessar Auto RF c*	169.00	109.00	85.00
Contax D f2 Biotar P.S. c*	199.00	149.00	110.00
Pentacon f2.8 Westanar Auto c*	249.50	169.00	120.00
Pentacon f2 Biotar pre-set c*	249.50	159.00	120.00
Rectaflex f2 Xenon RF c*	295.00	139.00	90.00
Rectaflex Rotor f2 RF c*	540.00	329.00	290.00

35MM CAMERAS

	New	Used	Trade-in
Ansco Karomat f2 RF MX c	$134.50	$ 79.00	$ 60.00
Argus C-3 RF case and flash	66.50	37.50	30.00
Argus C4 f2.8 RF MX	89.50	51.00	40.00
B&H Foton f2 RF MX	498.00	265.00	200.00
Bolsey B-2 RF, case and flash	66.50	34.00	25.00
Bolsey B22 f3.2 RF c*	69.50	37.50	30.00
Bolsey C f3.2 Reflex RF c*	89.50	63.00	50.00
Bolsey C22 f3.2 Reflex RF c*	99.50	69.50	55.00
Clarus f2.8 RF c*		37.50	25.00
Contessa f2.8 RF meter MX c*	142.00	94.00	70.00
Kodak 35 f3.5 RF c*		39.50	27.00
Kodak Flash Bantam f4.5 c*	56.00	29.00	20.00
Kodak Pony 135 f4.5 C*	34.75	24.00	16.00
Kodak Retina IIA RF MX c	127.50	78.50	65.00
Kodak Signet f3.5 Ektar RFC*	87.50	52.00	40.00
Kodak Town & Country f3.9 RF case & flash	75.00	59.00	40.00
Minox IIIS chain & case*	139.50	97.50	65.00
Minox II f3.5 c		54.00	35.00
Mercury II f2.7 c*	41.50	21.00	15.00
Robot II f2 Biotar Rap Seq		64.00	35.00
Robot IIA f1.9 Xenon Rap Seq. c*	97.00	74.00	50.00
Robot Star f1.9 Xenon Rap Seq. c*	127.50	88.50	65.00
Revere Stereo f3.5 RF c*	174.50	89.00	75.00
Stereo Realist f3.5 RF c*	159.00	87.00	70.00
Voigt Prominent f1.5 RF MX c	270.00	168.00	130.00
Voigt Vito II f3.5 c*	54.50	37.50	25.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-in
Ansco Auto Reflex f3.5 MX c	$189.50	$ 93.50	$ 70.00
Ciroflex D f3.5 c	75.00	48.00	30.00
Ciroflex E f3.5 /400 c*	99.50	68.00	40.00
Graflex 22 f3.5 C*	93.00	62.00	45.00
Hasselblad f2.8 Ektar /1000 C*	379.50	239.00	185.00
Ikoflex IIA f3.5 Tessar c*		87.50	60.00
Ikoflex IIA Auto f3.5 Tessar MX c*	159.00	107.00	75.00
Kodak Reflex I f3.5 c*		39.00	25.00
Kodak Reflex II f3.5 c*		59.00	40.00
Ricohflex VI f3.5 c*	39.50	27.00	18.00
Rolleicord II f3.5 Triotar		49.00	30.00
Rolleicord III f3.5 Xenar c*		74.50	50.00
Rolleicord IV f3.5 Xenar MX c	149.50	87.50	75.00
Auto Rollei f3.5 Xenar		89.50	60.00
Auto Rollei f3.5 Tessar		99.00	70.00
Auto Rollei IIB f3.5 Xenar c*		129.00	85.00
Auto Rollei IIB f3.5 Tessar c*		139.00	90.00
Auto Rollei IIB f2.8 Tessar c*		174.00	125.00
Auto Rollei III f3.5 Xenar MX c	219.50	134.00	105.00
Auto Rollei III f3.5 Tessar MX c	239.50	149.00	110.00
Auto Rollei 2.8 C f2.8 Xenotar MX c	309.50	199.00	150.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Ansco Speedex f4.5 c*	$ 36.50	$ 22.50	$ 15.00
Kodak Chevron f3.5 RF 800 MX	198.50	147.00	105.00
Kodak Medalist I f3.5 Ektar		69.00	45.00
Kodak Medalist II f3.5 Ektar c*	304.75	124.00	80.00
Polaroid Land c*	89.75	54.00	45.00
Polaroid Pathfinder f4.5 RF c MX	249.50	169.00	130.00
Super Ikonta A f3.5 Tessar RF c MX	102.00	59.00	40.00
Super Ikonta B f2.8 Tessar RF MX	145.00	88.50	70.00
Super Ikonta BX f2.8 Tessar RF MX	172.00	119.00	85.00
Super Ikonta C f3.5 Tessar RF MX	114.00	84.00	60.00
Voigt Bessa II f3.5 RF MX c	124.50	69.00	
Voigt Bessa II f3.5 RF MX c	124.50	69.00	45.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 89.00	$ 65.00
45 Ann. Graphic RF f4.7 lens		119.00	90.00
2¼x3¼ Busch f4.5 KRF c*	$108.00	78.00	50.00
4x5 Busch f4.7 KRF c*	129.50	89.00	60.00
2¼x3¼ Century Graphic f4.5 c*	111.50	68.00	50.00
4x5 Busch 45 Focal f4.7 KRF c* (to be announced)			
3¼x4¼ Super D Graflex f4.5 Ektar Auto Dia c*	269.50	159.00	100.00
4x5 Super D Graflex f5.6 Ektar Auto Diac*	279.50	169.00	110.00
2x3 Linhof Super Tech RF 3 lenses compl	569.90	369.00	290.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	249.00	180.00
2¼x3¼ Pacemaker Speed f4.5 KRF c*.	313.95	184.00	140.00
3¼x4¼ Pacemaker Crown f4.7 KRF c*.	267.45	157.00	120.00

* Blower cooled

SLIDE PROJECTORS

	New	Used	Trade-in
Ampromatic, 500 W. Automat, case *	$ 84.50	$ 49.50	$ 40.00
Argus PB 300, case *	48.50	29.50	20.00
Brumberger Fleetwood, 300 W 2¼ *	69.50	42.50	30.00
GoldE Manumatic 300 W. *	58.50	32.00	25.00
GoldE Reflex 300 W, case 2¼ *	86.50	59.50	45.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Table Viewer DL	97.50	67.50	45.00
Kodaslide Table Viewer 4a	37.50	27.00	20.00
LaBelle 55 Automatic 500 W *	95.00	59.50	45.00
LaBelle 75 Auto Remote 500 W case*	154.95	99.50	75.00
TDC Showpak 300W case *	52.50	34.00	25.00
TDC Mainliner 300W Semimatic *	59.50	34.95	28.00
TDC Model D 300W Semimatic *	67.50	41.50	32.00
TDC Streamliner 500 W Semimatic *	84.50	52.50	40.00
TDC Duo 300W 2¼ *	67.50	41.50	32.00
TDC Projector View 200W *	77.50	53.00	40.00
TDC Stereo Projector 500W *	169.50	115.00	90.00
Viewlex V33L 300W Auto *	67.00	41.50	30.00
Viewlex V35L 500W *	79.95	47.50	35.00

8MM CAMERAS

	New	Used	Trade-in
B&H 220 f2.5 c	$ 49.95	$ 31.50	$ 22.00
B&H 134V f2.5 c	89.95	56.50	45.00
B&H 134TA f1.9 Tur c	159.95	101.50	75.00
B&H 172 B f1.9 Mag c	164.95	104.50	80.00
B&H 172 A f1.9 Mag Tur c	199.95	124.50	100.00
Bolex B8 f2.8 Yvar Tur c	119.50	88.50	65.00
Bolex H8 Leader f1.9 Tur c	259.50	169.00	130.00
Bolex L 8 f2.8 Yvar c	89.95	59.50	45.00
Bolex 8mm Pancinor f2.8 c	219.50	149.00	115.00
Kodak Brownie f1.9 c	46.75	32.00	25.00
Cine Kodak Reliant f2.7 c	84.50	57.50	40.00
Cine Kodak Magazine f1.9 c	149.50	89.50	60.00
De Jur Citation f2.5 c	77.50	52.50	35.00
De Jur Embassy f2.5 Mag c	106.95	69.50	55.00
De Jur Fadematic f1.9 c	149.50	93.00	65.00
Keystone K-32 Olympic f2.5 c	79.95	49.50	35.00
Keystone Bel Air f2.5 Mag c	89.50	57.50	40.00
Revere 88 f2.5 c	74.00	37.50	25.00
Revere 99 f2.8 Tur c	99.50	59.50	40.00
Revere 80 f2.5 c	97.50	59.50	45.00
Revere 84 f1.9 Tur c	147.50	87.50	75.00
Revere 40 f2.5 Mag c	99.50	59.50	45.00
Revere 48 f1.9 Mag Tur c	154.50	98.50	75.00
Revere B61 f1.9 Mag c	137.50	81.50	60.00
Revere B63 f2.8 Mag Tur c	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 97.00	$ 65.00
B&H 221 500 W Case	99.95	62.50	40.00
B&H 253 Monterey 500 W Case	114.95	67.50	50.00
B&H Regent 500 W Case	179.95	112.50	85.00
De Jur 750 W Case	159.50	89.50	75.00
Keystone K70C Brightbeam 500 W Case.	79.90	52.00	40.00
Keystone K66 750 W Case	127.50	79.50	60.00
Keystone K109 750 W Splicer Case	159.50	102.00	80.00
Kodak Brownie 300W case	62.00	44.00	35.00
Revere 85D 500 W Case	124.50	62.00	50.00
Revere 90 750 W Case	159.50	86.50	70.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9 c	$749.00	$547.00	$375.00
B&H 200 f2.5 Mag c	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur c	244.95	159.50	125.00
B&H 70 DL f1.9 Tur c	365.50	238.00	180.00
Bolex H16 Leader (3 lenses compl)c.	399.45	238.00	180.00
Bolex H-16 Stereo lens System	387.00	219.00	150.00
Bolex Pan Cinor f2.8 case c	349.50	224.00	170.00
Cine Kodak Royal Mag. f1.9 c	169.50	107.00	80.00
Keystone A-9 f2.5 c	99.50	57.50	40.00
Keystone A12 f1.9 Tur c	159.50	97.00	70.00
Keystone K50 f2.5 Mag c	129.50	82.50	60.00
Pathe Super 16 f1.9 Tur c	499.00	267.00	210.00
Revere 16 f1.9 Mag c	182.50	99.50	75.00
Revere 26 f2.5 Mag Tur c	187.50	109.00	80.00

16MM PROJECTORS

	New	Used	Trade-in
B&H 273A Statesman 750 W Case	$199.95	$122.00	$100.00
Keystone A82 750 W Case	139.50	89.50	70.00
Keystone K161 750 W Splicer Case	159.50	104.50	85.00
Revere 88 750 W Case	182.50	104.50	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
B&H 285 B1 1000 W Case	$514.95	$349.50	$230.00
B&H 202C 1000 W Magnetic Case	699.00	458.00	380.00
Revere SP16 750 W Case	325.00	186.00	150.00

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BRAND NEW REDESIGNED 1954 ROBOT IIA . . . Takes Standard 35mm Cartridges

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• 55 pictures per roll • MX Flash Synch. • Removable Lens Mount • Up to 8 pictures per second • Shutter Speeds to 1/500 of a second.

ROBOT IIA f1.9 ctd. Schneider Xenon Lens... 89.50 New

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8MM BELL & HOWELL MAGAZINE COMBINATION. SAVE ON CAMERA AND PROJECTOR 105.90 PLUS FREE TELEPHOTO LENS (worth 17.95)

Slightly Used B&H 172-B Explorer
- Magazine Loading
- 16 FPS Thru 64 FPS
- Single Frame Exposure
- Built In Exposure Guide
- f2.5 Coated Lens

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Like New B&H Regent Projector
- 500 Watts (Precise alignm.)
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- Light Wt.—Compact
- W/Carrying Case

Reg. . . 179.95

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Brand New Revere III Camera
- Easy Loading
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- Governor Control
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- 500 Watts
- f1.6 Projection Lens
- Fast Rewind
- Single Frame Projection
- W/Carrying Case

both for 126.00 Reg. . . 124.50

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Brand New Keystone Pathfinder
- Audible Indicator
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- Built in Exposure Guide
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- Single Frame Projection
- Fast Rewind.
- f1.6 Projection Lens
- W/Carrying Case

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- f3.5 Coated Lens
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45 Polaroid Land Back	83.50	68.50
45 Graflex Reel Film Holder	23.95	18.95
45 Grafmatic Film Holder	24.95	19.50
Graflarger Back	39.75	31.50
Graflarger Stand	19.50	15.50
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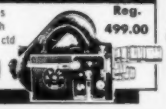

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50mm f2 Biotar	10.00
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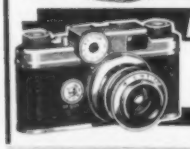
ARGUS C4 CAMERA



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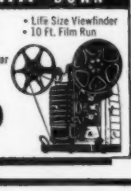

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37.50 Orig. 74.95

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Latest Auto Rolleicord IV f3.5 Xenar MX Only ... USED **87.**

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Latest 1954 Series

- Flash Synch.
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- Single Frame
- 8 to 64 Frames
- 3 Lens Turret
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- Auto Threading
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USED **164.00**

Bolex H8 Camera equipped as above ... 184.00

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- Cpld. Rfdr.
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Designed for 16mm Sound Movies

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Used KINE EXAKTA VX — 10% DOWN

- Single Lens Reflex Camera
- Synchronized for Flash & Strobe
- f2.8 Westanar
- Full Auto Diaphragm

SPECIAL **159.00**

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W/f1.9 Xenon, Fully Auto.Ctd. ... 227.00

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- f2 Ctd. Summitar Lens
- 1 Sec. to 1/1000
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175.00 USED

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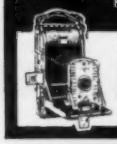

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Close-up Kit	8.95	Camera Case	14.95
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2x Telephoto Aux. Lens	19.50
1 Adapter and Sunshade	2.75
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4 Rolls 36 Exp. Film	5.10
YOUR COST ONLY	10.45
Argus C3, Case, Flashgun	86.50
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M3 With Sensational New Automatic Features:

- COMBINED RANGEFINDER & VIEWFINDER
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LEICA M3 f3.5 Elmar M	348.00
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35mm Summaron f3.5M W.A.	99.00
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135mm Hektor f4.5M Tele	141.00

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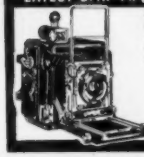

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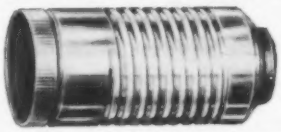

F. L. only 1" . . . or ½ that of standard 16mm projecting lens. Gives you a big picture—4 times the size normally obtained in same projecting distance. This is a 6 element coated lens manufactured for use in an expensive Juke Box Projector. Would normally retail for about $30.00. Lens unit mounted in a standard sleeve with an O. D. of 1 3/16" which fits most 16mm projectors. Brass tubing available to change O. D. for adapting to other sizes from 1" to 1½". Direction sheet included. Back of this lens must come to within 5/16" of film. Excellent for making your own projector taking Viewmaster-size film, or for making a contour projector.

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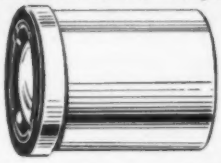
for 35mm or 2¼ x 2¼ Projectors



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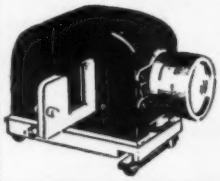

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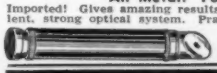

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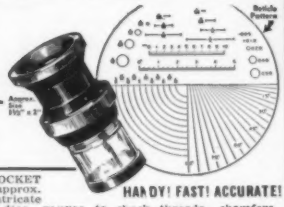

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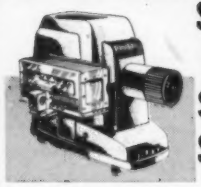

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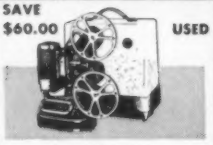

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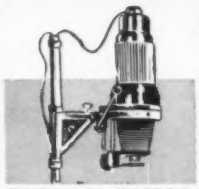

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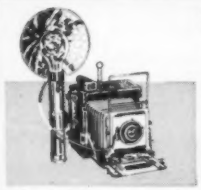

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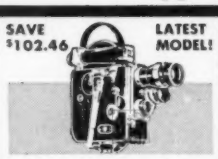

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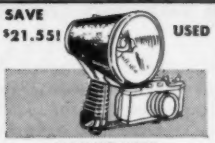

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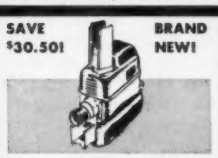

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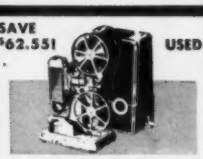

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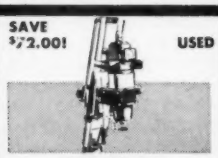

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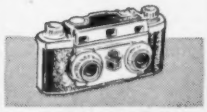

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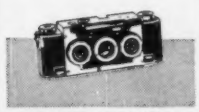

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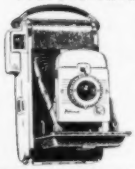

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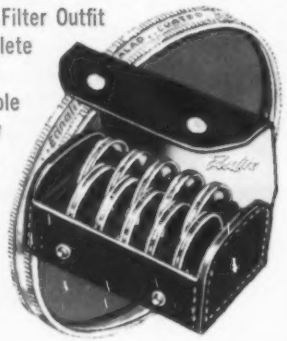

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The color film instructions tell me that I will get the best color around noon. Can I compensate for the yellowness of the late afternoon sun by using a blue filter?—J.M.K., York, Pa.

This depends, of course on whether you are looking for perfect color (or as close to perfect as you can get) or whether you're willing to settle for *adequate* color, which is often just as pleasing. If you want to make pictures late in the afternoon, not close enough to sunset for the light to be too red, you can use blue filters for certain kinds of shots. You must realize that when the sun gets yellowish, it is beginning to get pretty low. Subjects will be getting light from the yellowish sun on one side, but the other side, which is in shadow, will be getting light reflected from the blue sky. So, if you can swing around to get your subject front lighted by the yellowish sun, without too much shadow, you'll do pretty well. I use a Kodak Wratten Filter 82A or 82B depending on the lateness of the hour. The Harrison B-¼ or B-½ is also good. When I have to make a picture which has some shadow areas illuminated by blue sky, and I am using a blue filter because of the yellowish hue of the sun, I like to use a clear flashbulb as a fill-in source rather than a blue one. (For an interesting study of the effects of late afternoon or early morning sunshine, see PHOTOGRAPHY July, 1953—Pages 52 and 53.)

•

Recently I have decided to mount my Kodachromes in glass slide binders using masks, and I have found that pressure on them causes rings resembling oil spots. They vary with the pressure and temperature of the glass and show when the slides are projected.—R.L.D., San Bernardino, California.

You are encountering Newton rings due to improper or slight contact between the glass and film which is curling or buckling slightly. If film is held absolutely flat in the mask, it will not touch the glass at all and these rings won't appear. Sometimes film is particularly curly or warped, but most often the masks that you buy are slightly off size so that they do not hold the film tight and flat. I have solved this problem myself by NOT using the little moons that are punched in the masks, and fastening down my transparencies with thin strips of Scotch tape about ⅛ inch wide along the top and bottom edge. If you will be sure that these hold the transparency tightly so that it does not buckle, I think you'll find that this has solved your problem.

•

My wife and I go to the movies quite often and several of our local theaters specialize in travel films. Can I make color pictures off the screen of these scenes, and what is the correct camera setting?—C. A. C., Lansing, Michigan.

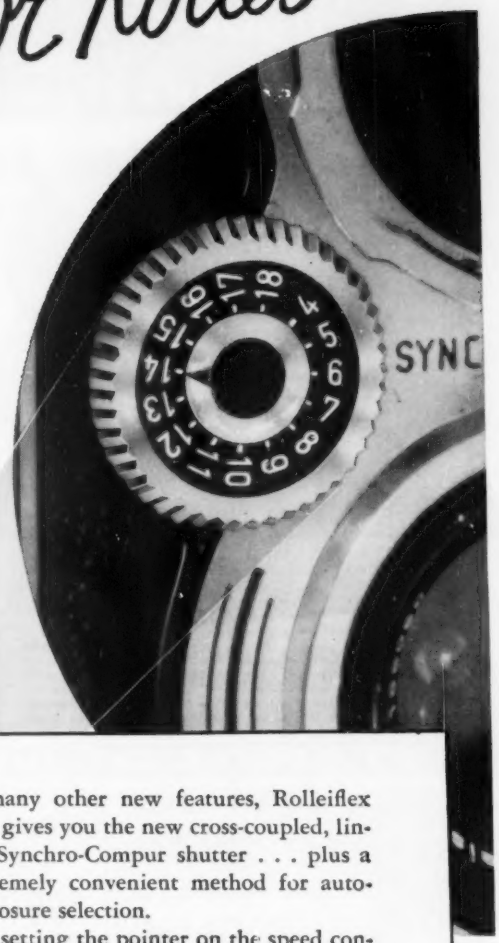
Yes, you can make pictures of movie screen images in color provided that scenes do not contain too much movement, and that you are able to hold the camera steady enough for the exposures required. If the pictures you are seeing are being shown in a commercial theater using arc projectors, you'll do better to use daylight film. For accurate rendition it would even be correct to use a light blue filter such as the Kodak Light Balancing Filter 82 or 82A to bring the color temperature of the arc source (usually around 5200°K to 5400°K) closer to the color for which daylight-type emulsions are corrected. However, I don't think you'd see a noticeable difference without the filter. If the pictures are being shown on a smaller (16-mm or 8-mm) projector then the source is probably an incandescent one and indoor-type film should be used. Exposure depends much on the brightness of the scene, brightness of the screen, and brightness of the projector. In general such exposures range from ¼ second to a full second at *f*/2. With a little practice you may be able to judge this pretty well. Incidentally, for holding the camera steady in the theater for exposures of this duration, a very small tripod or even a single-legged "monopod" is helpful. I've also used the trick of hooking the neckstrap of my miniature camera under the arm of the seat and pulling up on it. This gives a certain amount of tension which helps steady the camera. There are some gadgets on the market that consist of a short piece of chain with a tripod screw on one end. When this is screwed into the base of the camera, you step on the end of the dragging chain and also pull upward. You'll have to figure out the most convenient method for yourself. Another thought: when shooting movies with a still camera off a *curved* screen, such as some of the new wide-screen processes employ, be sure you have enough depth of field to cover both the spread and curve of the screen.

•

Is masking still necessary for printing Kodacolor Negatives on Ektacolor Print Film, since Kodacolor is now fully corrected with colored couplers?—J. D., Malines, Belgium.

It is no longer necessary to mask when using Ektacolor Print Film with Kodacolor Negatives, as far as compensating for variations in the color characteristics of the mediums is concerned. However, you may find that you'll need filters of some sort to help the color balance of the light source in the enlarger. Your own preference for variations in the finished product might also suggest some slight filtering.—

Another first for Rollei



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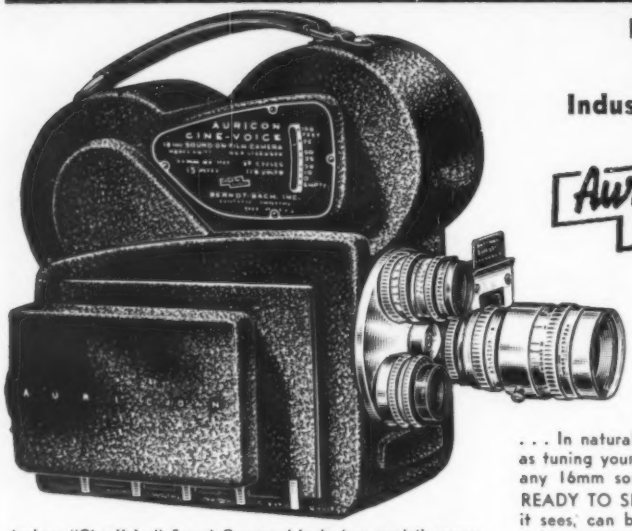

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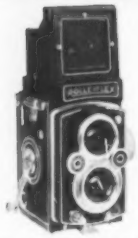

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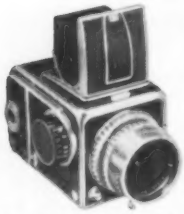

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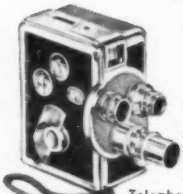

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	f4.7 Ektar 5"	329.00	292.00
	f4.7 Optar 5¼"	331.00	295.00
	f4.5 Zeiss Tessar 5¼"	349.00	309.00
4 X 5	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	334.00	294.00
	f4.7 Optar 5¼"	334.00	294.00
	f4.5 Zeiss Tessar 5¼"	349.00	309.00
	f3.8 Schneider Xenar 5¼"	365.00	325.00
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Limited Supply

The eagerly awaited, new 2¼ x 2¼ Exakta "66" has 29 shutter speed settings from 12 seconds to 1/1000th second, M-X synchronization; waist-level finder interchangeable with accessory eye-level Pentaprism, complete with 80mm Zeiss Tessar f2.8 coated lens with Preset Diaphragm.

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ENTECO Filters are plenty *tough*. Hot-and-cold proof from minus 90° to plus 160°F., ENTECO Filters are irresistible from Iceland to Istanbul! No matter the temperature when you shoot—or where you stow them—you're safe with ENTECO. Then, too, they're 100% moisture-resistant by Signal Corps tests. And for *perfect color balance* (so important with color films) the precise spectral transmission of ENTECO Filters is matchless.

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stereo today by Robert L. McIntyre

Climbing for Pictures

A common criticism of stereo pictures, voiced in the clubs and PSA slide circuits, is "too much sky." Deep-blue skies with billowing clouds often contribute a lot to the beauty of the scene—but they aren't always at hand. A way to avoid showing a large expanse of empty sky is to find a high vantage point from which to shoot. That way you can look down on the view, placing the horizon high in the picture or showing no sky at all.

Many striking pictures have been taken from high camera angles, and there is a good reason for it. With the camera used at ordinary eye level, shooting directly at a scene, the most important parts of the picture are likely to be compressed into a few thin layers. Things near the camera hide objects behind themselves, and it is hard to see very far into the scene.

The high angle opens up the spaces between objects at intermediate distances, filling more of the picture area with things that count. This technique enables us to make better use of the height clue to depth perception—the feeling that things which appear higher in the picture area generally are farther away, unless there is direct evidence to the contrary. The accompanying parade picture shows how it works. From a normal position on the sidewalk, the camera held at eye level would show the marchers against a thin strip of watchers across the street, and all the rest of the picture would be filled with empty pavement and buildings unrelated to its theme. Taken from a high angle, the same scene is made to fill the picture better. Watchers on both near and far sides of the street are included, and the marchers are separated from the colorful crowd background to make them stand out better against the pavement. The fact that the far side of the street appears higher in the picture fits in with all the other clues that tell us it is farther away. Yet there is no mistaking the fact that the foreground flag is nearby and not across the street. Even though it is high in the picture, its size and placement in stereoscopic depth serve to fix it firmly in the foreground where it accentuates the depth of the scene as a whole.

Low-cost Duplicates

An entirely new type of stereo duplicating service, of special interest to the fan who wants slides and viewers for use as gifts, has been introduced by Tru-Space, Inc., 1947 Broadway, New York 23, N.Y. It provides copies of seven stereo pairs on one film strip and a rigid pasteboard viewer with glass lenses—all for $1.95.

The economy is achieved by copying the slides on 16-mm Kodachrome sound film, properly spaced for viewing. The strip of film is 6 inches long, and is kept from curling by cementing it to a plastic rod. To see the pictures, you insert the strip in the viewer, look toward the light, and push the strip to move from one pair to another. Each frame is about 5/16 inch wide. The cropping is that of the mounts (cardboard or plastic only) in which the slides are submitted. Extra film-strip duplicates are 95 cents.

Quality suffers in the duplication, of course, but not as much as you might suspect. When seen in the Tru-Space viewer, the pictures appear a bit more than one-third as large as the originals seen in the Stereo Realist viewer. Detail is lost in bright highlights and dark shadows, but middle tones survive fairly well.

Seeing with Both Eyes

Stereo cameras have two lenses, but they still have one-eyed viewfinders. These finders are fine for checking to see what the picture takes in, but they aren't of much help in evaluating subject matter. This points up a significant difference between good planar and stereo shooting techniques.

The photographer who works with conventional equipment often uses his camera to help him "find" pictures. He inspects a scene on the groundglass or in the viewfinder, evaluating it as he searches for the ideal viewpoint from which to shoot. This technique is helpful to him. It is easier to visualize how a subject will look in a flat picture.

Stereo, though, is different. We don't care how the scene would look in a flat picture. We want to visualize it in three dimensions. Hence the planar viewing techniques are misleading. It is better to look over the top of the camera, with both eyes open, and try to visualize a black frame around the view at a distance of about 7 feet. Once you have an idea of how it will look, the finder then is useful to check more closely on just where the edges of the picture area fall.

Two-eyed viewing also helps avoid some types of discrepancies between the pictures of a stereo pair. Bright subject matter like glassware sometimes produces brilliant reflections that are caught by one lens and not by the other. These effects are disturbing in pictures, though not in real life. The reason why is easy to see. In looking at things we are constantly moving, and sparkling reflections change from one instant to another. Stereo stills freeze them as they appear at one particular instant. Hence it pays, again, to look over the top of the camera with one eye just above each of its lenses. Then change the camera angle slightly, if necessary, to avoid reflections that appear bright to one eye's view and are missing in the other.—

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Daylight or Tungsten
1955 Date
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Reloaded in metal cartridges

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100' Daylight Bulk Loader when

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10 for 3.75
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Order by "A", "B", or "C"

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100' Daylight Bulk Loader plus 12 empty 35mm cartridges..... 4.95
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16mm x 1200' (1953)..... 10.95 per roll

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Super XX (1952-53).....	5¼" x 20'	2.00
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Super XX (1952).....	5½" x 56'	3.25
Super XX (1953).....	5½" x 100'	6.50
Tri-X (1951)	5½" x 100'	4.75
Super XX (1952).....	6" x 105'	6.50
Super XX (1952).....	7" x 18'	2.25
Super XX (1953).....	9½" x 75'	9.75
Triple-S-Pan (1952).....	9½" x 75'	9.25
Tri-X (1952)	9½" x 125'	13.50
Super XX (1952).....	9½" x 200'	24.75
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Each roll in original, individual metal container. Quantity prices on request.

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candid shots by the Editors

Watch for the ANNUAL

As you read this, PHOTOGRAPHY's staff is working on the two biggest projects of every year—the 1954 Picture Contest and the 1955 PHOTOGRAPHY ANNUAL. The contest deadline was July 1, and we're busy organizing and classifying entries for the judging. You won't know who shares in the $25,000 prize money until the December issue, but before that (in just a few short weeks) comes the ANNUAL. It's the only book of its kind—a picture book that shows you *how* good pictures are made, and how you can make them too. A feature of this year's edition will be a symposium on color photography, presenting the views of several of the world's best-known and most creative color workers. Again this year, the ANNUAL is divided into sections, grouping together photographs that illustrate aspects and techniques of camera work. And again, in the back of the book, there is complete technical data on all pictures. But the accent, as always, is less on the science and mechanics of photography than on the results—fine pictures. Every page is an inspiration, to the advanced worker as well as the beginner, and every picture does its part to justify the ANNUAL's subtitle: "A Selection of the World's Greatest Photographs." Watch for the book on newsstands late in August.

Infrared That's Ultra-Fast

As soon as we get wind of a new tool or technique that makes photography better, easier, or faster, we lose no time in telling you about it. For instance, the new high-speed infrared film featured on pages 66-69. It was developed by Eastman Kodak and used first for scientific work, particularly astronomical photography; its extreme sensitivity in the infrared region of the spectrum made it possible for man to see farther into space than ever before. Then one day some Kodak Research Laboratory workers decided to test it under entirely different conditions. They made a movie of an audience watching another film in the company's employee auditorium, shooting at apertures of *f*/2.8 and *f*/4, with only the light of feeble ruby bulbs bounced from the ceiling. Results were so striking that their next thought was to release samples of the film to photographic magazines, which are in the avant-garde of available-light experimentation, to see how it performed under unfavorable conditions. Only PHOTOGRAPHY took up the challenge; we put Managing Editor Norman Lipton on a plane for Rochester to interview the scientists who had developed the new film. On his return, he took a roll home and made some portraits under 50-watt lighting at exposure indexes of 640 and 1,280 (the latter is a dozen times faster than the rated speed of films we usually call "fast!"). He also tried some shots with G-E 5R (infrared dye coated) flashbulbs, at the phenomenal guide number of 240. At this point, our available-light specialist Bob Schwalberg became interested, and he took over the testing project. When we had used up 150 feet of 35-mm film, we had learned enough about using and processing it to tell the world. The rest is up to you, the picture-taking public. You can now buy the film at any camera store handling Kodak products.

A Stamp for George Eastman

To honor a great man on the centenary of his birth, the U. S. Post Office will issue on July 12 a commemorative three-cent stamp bearing a likeness of George Eastman, America's greatest photographic inventor and industrialist. It is a significant tribute to the memory of a man who will never be forgotten as long as men use cameras and make photographs. Eastman's two key inventions were the simple box camera and flexible transparent film. Around them he built one of the nation's greatest industries—and actually made possible the birth of another, the movies, which could not have existed without Eastman's film. Along the way, he accumulated a personal fortune of a hundred million dollars, all of which he gave away to support advances in education, the arts, and medicine. "The progress of the world depends almost entirely on education," he said once as he handed over thirty millions to four colleges—a remarkable statement from a man who left school himself at 13!

Velvet Glove Treatment

We endeavor to handle contributions with the utmost care (as do most magazines) to avoid damage and soiling, and rarely have a complaint on that score. So we were unprepared for what we found in a package of pictures recently submitted for the ANNUAL. Attached to the inside cover of the box was a pair of white cotton gloves with the note: "Please wear these gloves when handling my photographs. Thanks." The prints were beautifully mounted on spotless 16x20 board, with protective tissue-paper flaps, and we could understand the feelings of Dick McGraw of Sierra Madre, Calif., who sent them. We did indeed wear the gloves!—

Assistant Editor Kirkpatrick, white-gloved.

Olden

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Ektar F3.5, ctd. synchro. Rfdr.
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2x2, 300W. Blower
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- Shutter—11 speeds: ½ to 1/1000th.
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Ditto, f:2.8 Ctd., Synch	99.50	49.50
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Java jewel, Ponekim, was discovered with pet beside jungle stream at dusk. Leaf used hand-held electronic flash, f/16 aperture.

BEAUTY BELOW THE BORDER

Hollywood glamour expert Earl Leaf found plenty of it on his recent tour of 24 hot countries. Here's his own story of how he captured it on film

Quechua Indian of Peru, far left, wears warm as well as colorful costume. Lighting by electronic flash lamp on camera, shot at f/11. Center, pretty Dutch Guiana Javanese carries goods to market. Natural light shot on Super-XX through green filter; 1/50 sec at f/5.6. Right, ebony-skinned reveler is part of carnival-time parade in Rio de Janeiro. Night picture; electronic flash lamp on camera at f/8.

By EARL LEAF

Earl Leaf and toucan bird he captured, tamed.

THERE ARE many agreeable visions in this world which give pure pleasure to the beholder—a flamboyant sunset, a perfumed garden, moonlight on the bayous, a thin line of palms silhouetted before a tropical sky. Yet, the palm tree becomes all the more inspiring when a lovely brown-skinned maiden leans languorously against its trunk. There's no getting around it—sunset, moonlight, and garden scenes are even more beautiful with the addition of a lovely senorita.

One of the nicest things about my home stamping grounds, Hollywood, is the throng of lush lovelies who parade along the boulevards, grow in clusters around the swimming pools, and spend hours on the telephone calling us magazine photographers. But when I began to reach the "so-what?" stage a while ago, a prolonged absence seemed in order to make the heart grow fonder again and to whet my jaded appetite. Coincident with my state of ennui was a proffered assignment to shoot world-wide travel pictures for the public-relations department of Pan-American airlines, wangled by my partner, Patrice Hartley, and which she eventually was successful in selling me on. We started off on a Pan-American clipper, bound for Miami and all points south, all the way to Cape Horn. We traveled by foot, canoe, horse, mule—whatever was available when we got too far from civilization.

It was my noble intention to ignore all Hollywood-type picture-taking possibilities—cheese-cake, that is—during our sojourn which took us through 24 countries, extended for 60,000 miles, and lasted for a year and a half! During this time, we managed to land assignments from 11 other airlines, which kept us going. We wound up taking more than 23,000 pictures which will probably sell for the next dozen or so years (mainly because my good intentions went astray).

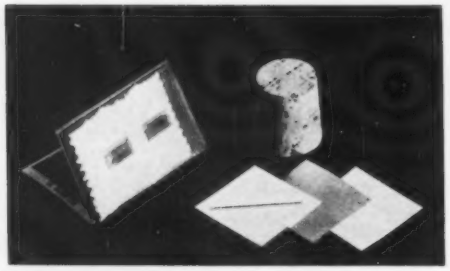
The law of gravity exerted too strong a pull and I admit I kept descending to my own natural level. I found beauty in the (*Continued on page* 111)

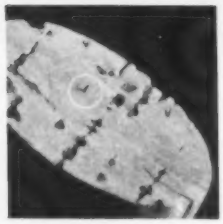
Colorado Indian, top right, from Ecuador, has adorned herself in red and blue paint stripes. Day was overcast; exposure, on Super-XX film, was 1/50 sec at an f/5.6 aperture.

Dancing star, Lucila Penillos, a Zapotec Indian, was photographed in her Tivoli theatre dressing room, Mexico City. Lighting, electronic flash on camera; lens aperture, f/16.

MAKE A PINHOLE CAMERA

You can produce a working camera with simple materials, scissors, and needle





Materials (above) include cork, #10 needle, paper, aluminum foil. Push needle through cork (left). Sandwich foil between sheets of paper. Place combination (below) on soft wood; press with cork.

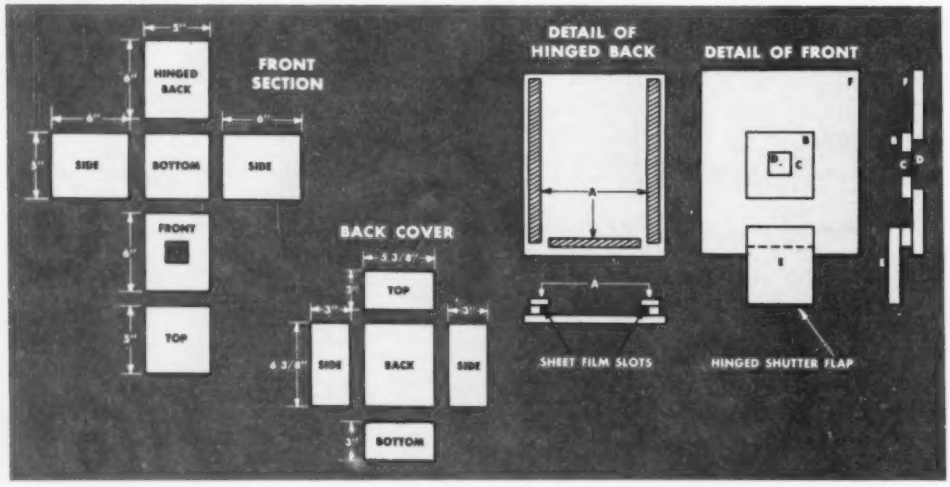
How to make the pinhole

YOU don't know what you're missing if you've never made a pinhole camera and taken pictures with it. Not only do you get a sense of accomplishment from taking photographs with such simple equipment—a cardboard box with a hole in it—but the kinds of good pictures you can take are almost unlimited.

Anybody can make one of these fascinating devices. All you need is some cardboard, black photographic tape, India ink, scissors or an Exacto knife, a piece of aluminum foil, and a fine needle. You can follow the simple plans we have supplied or you can design a camera of your own once you understand the principles on which it operates.

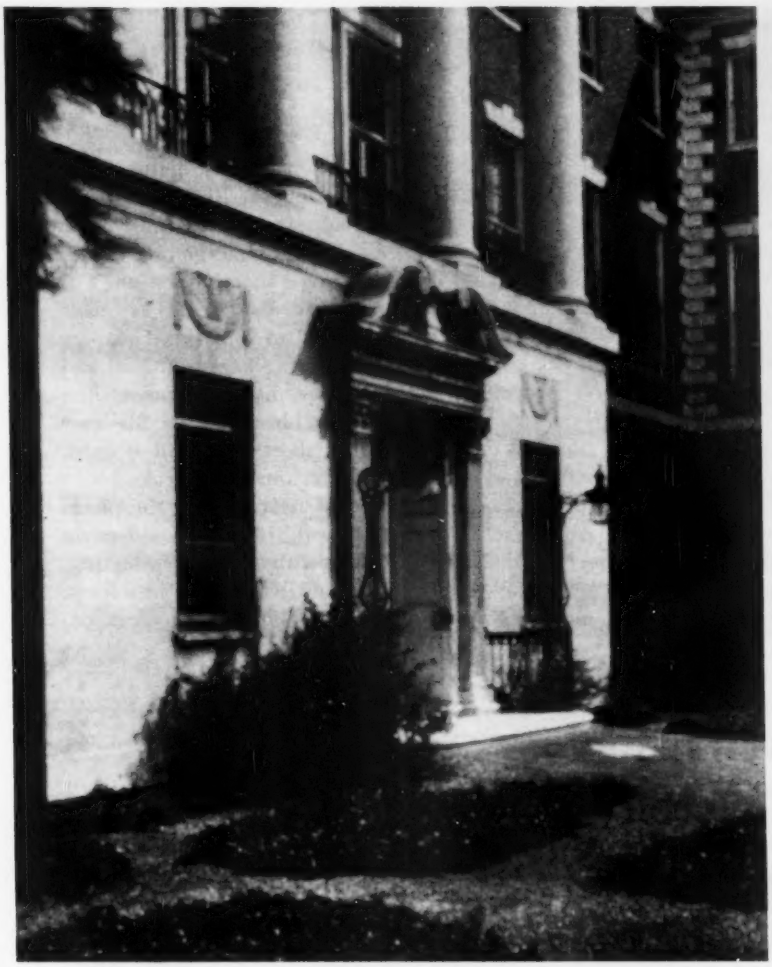
Physically, the camera is made up of two cardboard boxes. (A more complex pinhole camera will have three boxes.) Each box has an open end, and one box is slightly smaller than the other so that both can fit

Construction plan for a simple one-shot camera



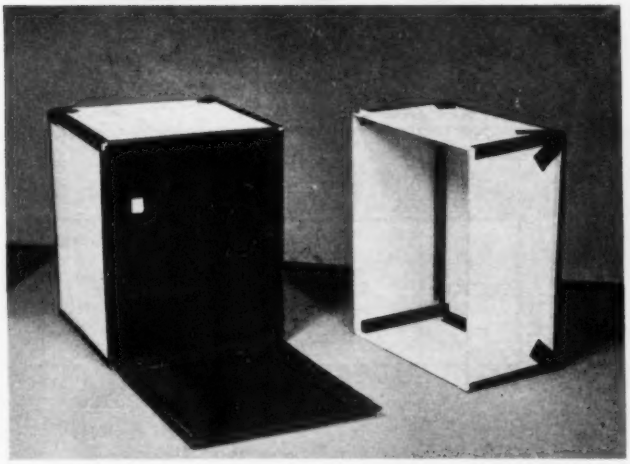
Plan (left) for making 4x5 one-shot sheet-film pinhole camera. When working on hinged back, paste base tracks (see cross-section drawing) 4⅛ inches apart. Wider tracks (A) that hold film in place are pasted over base tracks. *Key to detail of front:* (B) square cardboard cutout holding aluminum foil to front, (C) foil, (D) pinhole, (E) cardboard flap used as shutter, (F) front of camera. *Pictures (right) show assembled parts and complete camera.* 1. Hinged back open on camera front (left), camera back (right). 2. Rubber band holds shutter flap up and front and back together. 3. Shutter flap open for exposure.

Photographs by Joseph Foldes

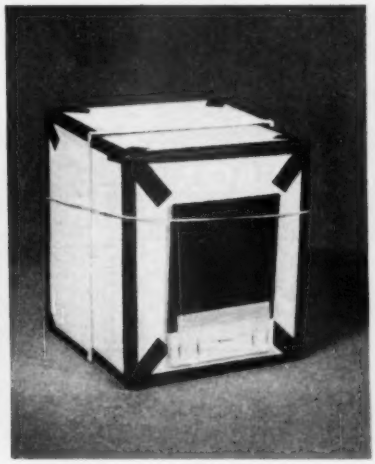


You can make either a wide-angle or telephoto pinhole camera. Area covered depends on film-to-pinhole distance. Both pictures were made from same position; left, picture made on camera with pinhole 8½ inches from film, and right, shot with pinhole 3 inches from film.

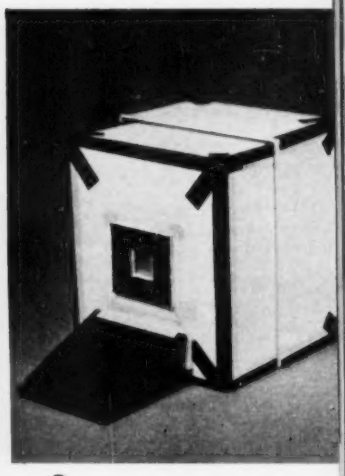
Here's the completed camera



1



2



3

together forming a light-tight unit. The front, smaller box, has a small hole in it which acts as the lens. A piece of film is placed inside the back of the rear box either by using tape or the more elaborate slot system. (Loading must be done in complete darkness, of course.)

How does the pinhole act as a lens? Theoretically, the pinhole is so small that it admits only one ray of light from any given point on objects in front of the camera. Light rays enter the pinhole from all points and form an image on the inside of the camera. The sharpness of the image depends on the size of the hole. The smaller the hole (aperture), the sharper the image.

First, let's consider plans for making two types of pinhole cameras—the simple one-shot, and the sheet-film-type camera, and second, how to take indoor and outdoor pictures with them.

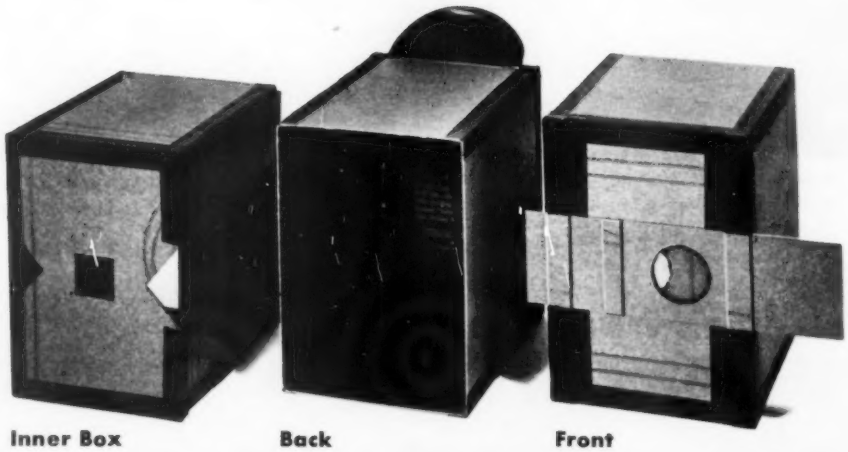
(If you own a press-type camera and don't want to go to the trouble of making the box, you can turn this camera into a pinhole type by substituting for the lens a piece of aluminum foil with a pinhole in it. The foil can be fastened over the opening on the front standard of the camera with black photographic tape to insure against light leaks.)

A plan for the simple one-shot camera appears on page 46. With this camera only one picture can be taken during a shooting session. The photographer using this pinhole camera must go into the darkroom or use a loading bag to unload and reload before making another shot. The hinged back allows for easy loading of sheet film, and is extra protection against light leaks.

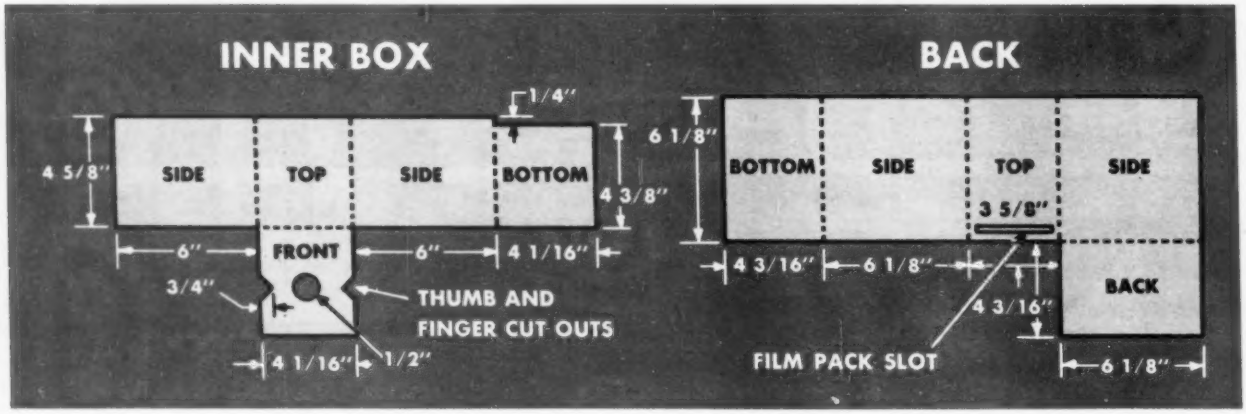
Once you have cut out the pieces of cardboard, blackened them on the inside with diluted India ink, and assembled them into box form, you are (*Continued on page* 90)

How to build a pinhole camera for use with film packs

Pinhole camera with film pack back allows photographer to shoot more than one negative during a session without running to darkroom. Three boxes (right) must be constructed. Inner box fits into back (illustrated opposite page). Front fits over these boxes. String or rubber band holds units together. Pinhole is made as illustrated on page 46 and taped inside the front box.



Inner Box Back Front



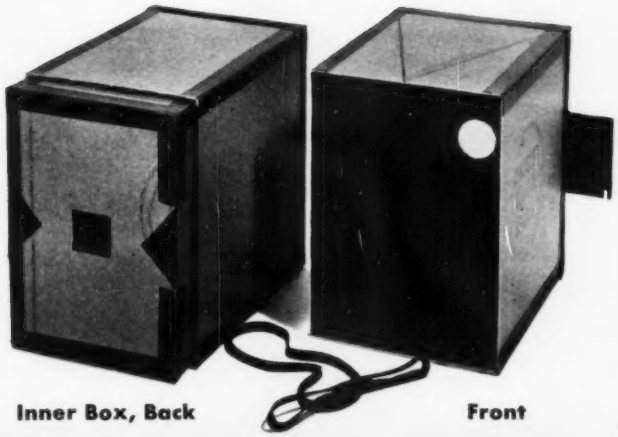
Only your imagination limits types of pictures you can make

John Durniak

Action picture made with pinhole camera and 2 speedlights placed within 18 inches of subject. Kodak Super Panchro-Press Type B film was forced in DK-50 at 68 degrees for 25 minutes.

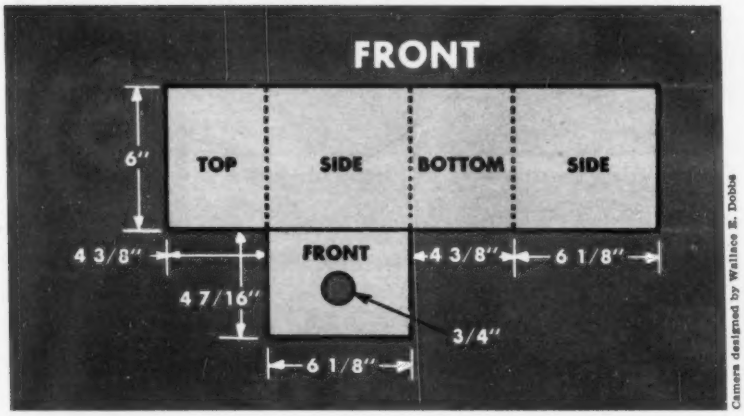
Outdoor portrait was made with a 16-second exposure. The model leaned motionless on rock.

Joseph Foldes



Inner Box, Back

Front



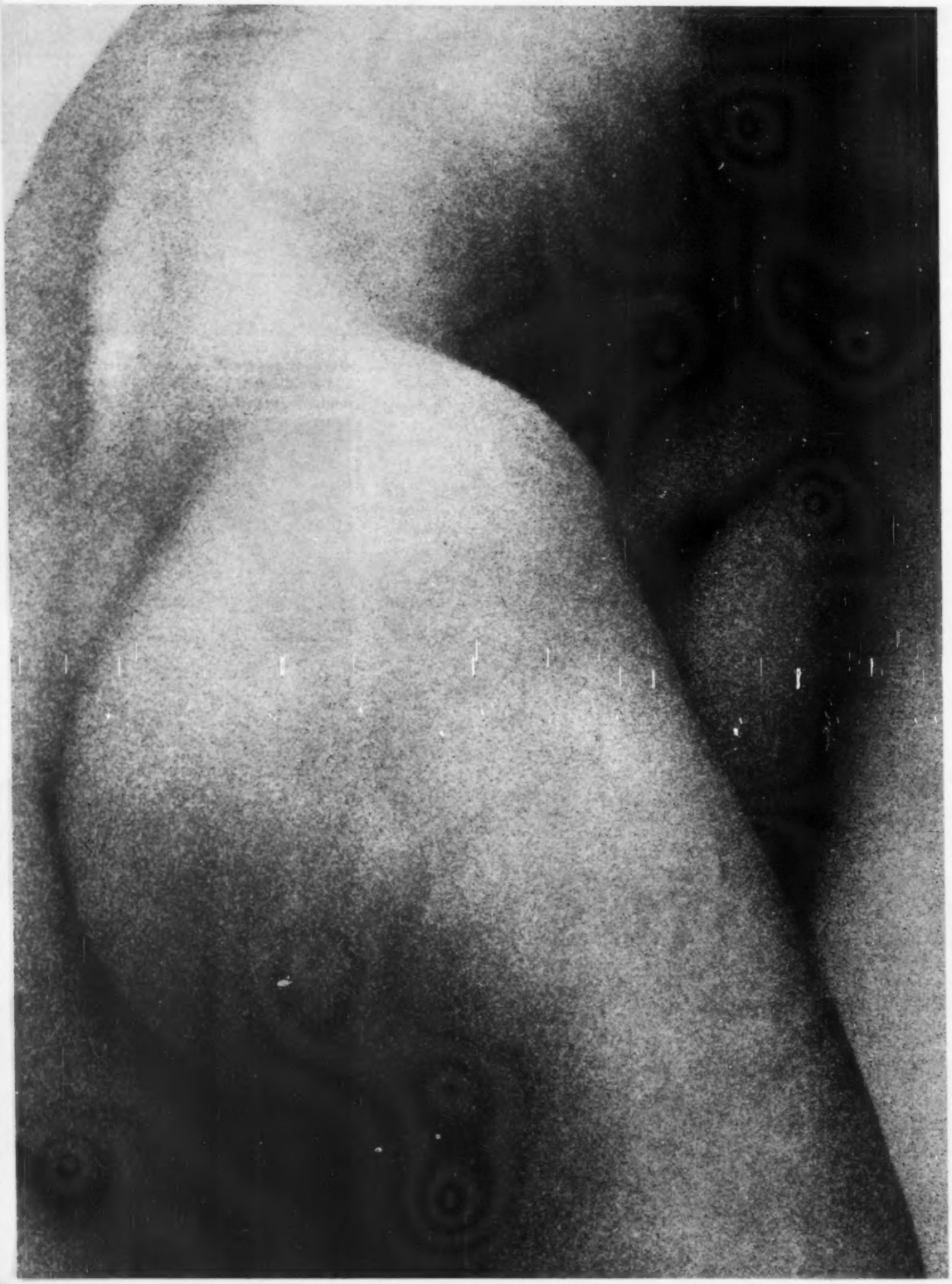
Camera designed by Wallace E. Dobbs

Still life was made with two #2 photofloods, 3 feet from objects, and 60-second exposure.

Joseph Foldes

The granite nude

Photographs by A. E. WOOLLEY, JR.

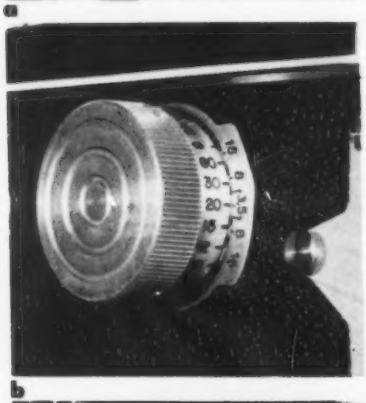


DECADES OF RESEARCH, thousands of man-hours of high-priced scientists' time, have been dedicated to reducing the graininess of the photographic image. Now that it is possible to get reasonably fine-grain results even with fast film, along comes a Louisiana art student named A. E. Woolley, Jr., to reverse the whole process. He proclaims, "Grain can be beautiful!" and proceeds to demonstrate. Grain, in these nude studies, contributes a stonelike texture suggesting the material of sculpture. To get all the grain he wanted, Woolley shot on fast pan film in a Leica, with exposure index of 500, then developed in D-76 with a few drops of Hydram and ten times the normal amount of borax. Development time was 30 minutes instead of the normal 17. He enlarged small areas of the negative to boost the grain size still further. —▶

Stonelike, sculptural quality is added to these three figure photographs by intentionally emphasizing the grain pattern of the film. High-speed miniature film was overdeveloped in "souped-up" solution, then greatly enlarged to heighten the effect. Shooting was done under flat floodlighting to avoid strong highlights which might block up.

SELECTIVE

a



b

c

A PHOTOGRAPHIC LENS can produce a subject-image of maximum sharpness in only one plane. In the smaller hand-held cameras, which do not have the benefit of swinging lens supports, this plane of sharpness is parallel to the film. Objects in front of and back of this plane of critical focus, however, can appear acceptably sharp in the print, and this zone of acceptable sharpness is called the depth of field.

By knowing the characteristics that affect the depth of field of your lens, you can, under many conditions, control how much of your picture from foreground to background will appear reasonably sharp. Utilization of this knowledge can legitimately be termed *selective focus.*

Lens manufacturers publish tables which show the depth of field for each focal length at the various apertures. Some cameras and some lenses have built-in depth-of-field scales that provide a ready reference. Remember, however, that everything is not critically sharp within the depth-of-field limits. Only the plane focused upon is truly sharp. Thus, it behooves you to place your focus as near as possible to the significant subject matter, consistent with the depth of field you require.

The normal lens for your camera, as you know, is one that approximates in focal length the di-

←

Most focusing movie lenses (Picture **a**) have built-in depth of field scales; many small still cameras (Picture **b**) have them tied in with the focusing knob. They provide a convenient guide to selective focus. Exposure meter scale (Picture **c**) shows that, with given light condition, a wide choice of aperture and shutter speed combinations is possible. Any such combination will give the same exposure but your *choice* of aperture will have an important effect on the depth of field.

FOCUS

By HERB GILES

Photographs by the author

Your lens' depth of field is a powerful creative and practical tool. Aperture, focal length, and hyperfocal distance are factors

Emphasis (achieved with wide diaphragm opening resulting in shallow depth of field) is pointed up in these comparison shots where, left, focus is on man in foreground, and, right, on the girl in the background. Both pictures were made at 1/10 sec at $f/4$ with 4-inch lens. Subjects are Vincent Van Lynn and Marilyn Mohr, featured in cast of CBS Television's *Danger*.

3 keys to selective focus

mension of the diagonal of the film in your camera. It follows, then, that miniature cameras with their lenses of comparatively short focal length give greater depth of field than those using negatives of larger size, and consequently lenses of longer focal length. If your camera has wide-angle and longer than normal, or telephoto lenses, you will find that they perform—so far as depth of field is concerned—according to their focal length. The longer the lens, the less depth of field.

The conditions governing depth of field are:

1. At a given aperture, the depth of field of a lens increases as the focal length of the lens becomes shorter.
2. With a lens of a given focal length, the depth of field increases as the aperture becomes smaller.
3. Depth of field increases as the distance from the lens to the subject focused on increases.

A quick glance at an exposure meter shows that, with a given light condition, you have a choice of aperture and shutter-speed settings that will produce a correctly exposed negative. For example: having measured the amount of light on your photographic subject, you may find that you have a choice of settings ranging from 1/5 sec at *f*/22 to 1/200 sec at *f*/4. Each of these extremes—and all the intermediate ones—will produce the same exposure . . . but the depth of field will be quite different, depending on which combination you use.

Pictures of people out-of-doors utilizing great depth of field often have too much detail to be effective. One

Longer focal length means less depth of field

Rule is: at a given aperture, the depth of field increases as the focal length of the lens becomes shorter. Pair of pictures here graphically illustrates the point. Both were made at the same aperture (*f*/5.6), same shutter speed, and from the same distance. Picture **a** was made with a lens of short focal length (3-inch lens on a 2¼x2¼ camera) and shows deep depth of field, with background detracting a bit from portrait. Picture **b** was made with a long-focal-length lens (7½-inch on a 4x5 camera) and gives extremely shallow depth—subduing the background and improving the picture.

The wider the aperture the less the depth of field

Rule here is: with a lens of given focal length, the depth of field increases as the aperture becomes smaller. As you can see in Picture **a**, the sunshine splashed foliage makes for a very "busy" background. By putting such a background outside the area of sharp focus (see Picture **b**), it becomes a generalized blur and causes the little girl subject to stand out more strongly. Cutting down the depth was accomplished by simply opening the lens diaphragm from *f*/22 to *f*/3.5 (using 3-inch lens on 2¼x2¼ camera in both cases) and compensating for exposure with a faster shutter speed.

Shorter lens-subject distance gives less depth of field

Depth of field increases as the distance from subject to lens increases—that's the rule here—again illustrated with comparison pictures. In both instances, the aperture (*f*/5.6), focal length (3-inch), and shutter speed were kept constant. Distance from camera to subject in Picture **a** is 25 feet, in Picture **b** 5 feet, resulting in enormously increased depth of field when the subject focused on was at the farther distance. Put the rule the other way around: close shots have less depth of field than those made farther away—with same lens and aperture. Subject here is photographer's daughter Jane.

a

b

a

b

a

b

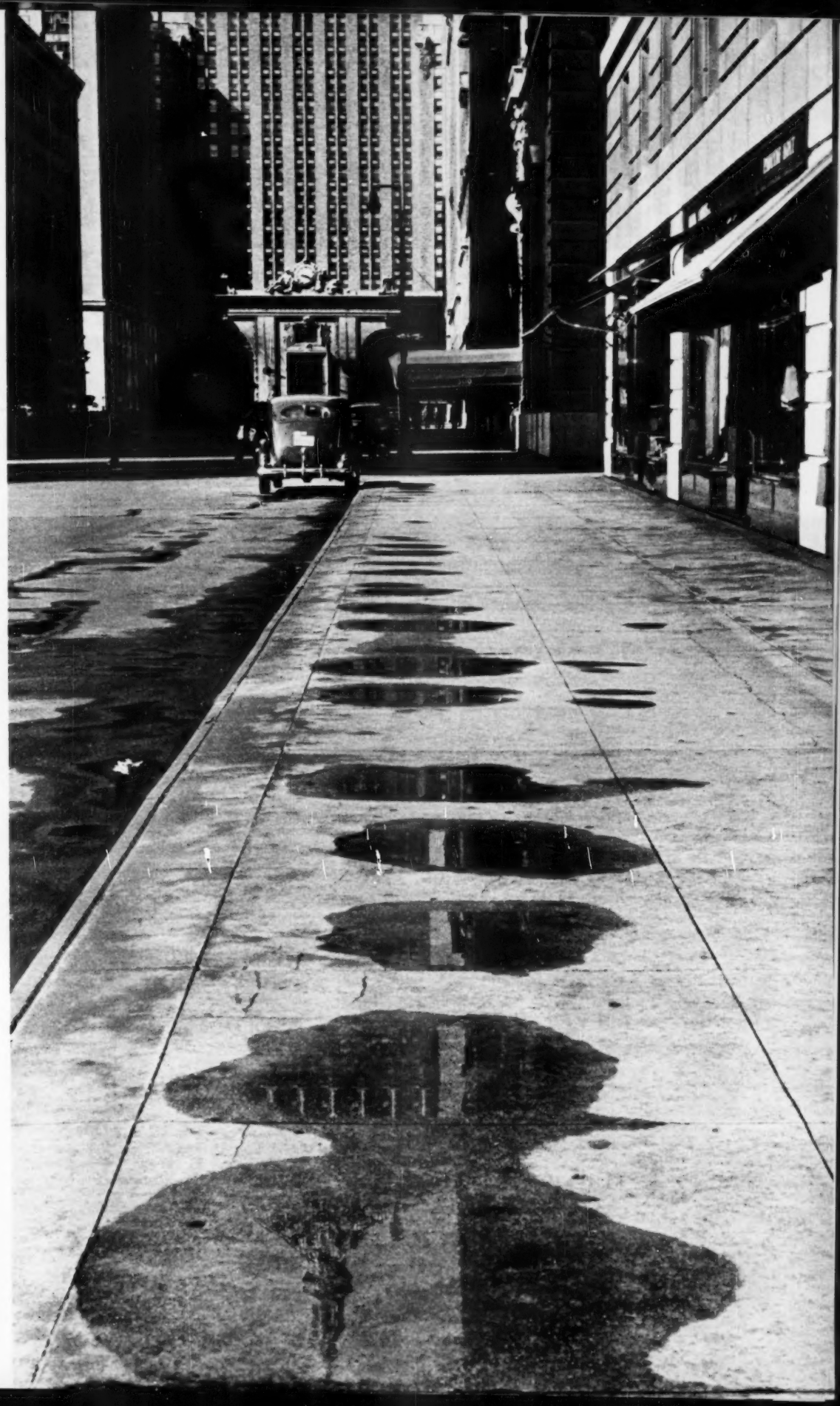
Abundance of light is needed when you have to have extreme depth *and* stop action. In upper picture, a 1-second exposure was necessary with existing lights, so subjects had to hold still. To capture action (lower shot), an exposure of 1/250 was used, with No. 2 flashbulbs at 3 points plus a No. 5 at the camera. (Both shots were made with 3-inch lens, *f*/22, focused at 13 feet). Models are, from left, Kevin McCarthy, Henrietta Moore, and Ed Begley, again of CBS TV's *Danger* cast.

←

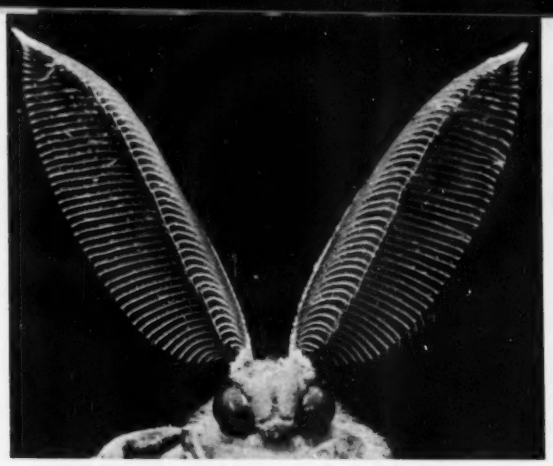
Hyperfocal distance is that plane beyond which objects are acceptably sharp when lens is focused at infinity. By focusing on the hyperfocal distance, all planes from about half that distance to infinity appear sharp. Picture at right, made with a 2¼x2¼ camera, used this principle. Hyperfocal distance, at *f*/22 was 12 feet. By focusing at 12 feet, everything from 6 feet to infinity was sharp. Some cameras, like that below, have built-in hyperfocal distance tables.

→

of the "busiest" backgrounds encountered is sunshine-splashed foliage (see illustration). By opening your diaphragm to a much larger opening (and, of course, compensating for exposure by increasing the shutter speed in proportion) you can put such a background well outside the depth of field. It then becomes a generalized blur that makes the significant subject matter—now alone in the plane of sharpness—stand out in attention value. For other effective visu- (*Continued on page* 118)



Equipment used by Cassell includes, far left, 4x5 Speed Graphic (note spoon used as a flash reflector); center, three snoot-equipped speedlights; and left, a converted Graflex with eye-level viewing, a wooden extension box, and special track.



Enormous "ears" are feathery antennae of ↑ a male moth, photographed against a black background to provide adequate separation.

By RICHARD L. CASSELL

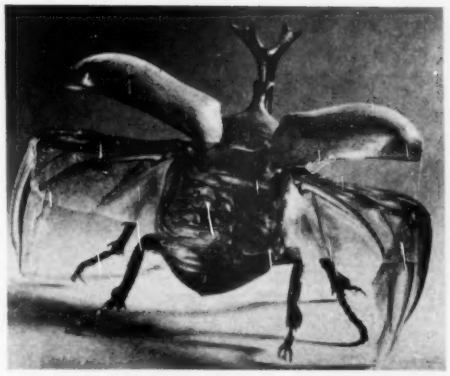
IT ALL STARTED about 10 years ago during the days of gas rationing and an end to my week-long trips out in the country to photograph birds. To satisfy the cravings of my itchy shutter finger, I turned to the alleys, parks, and back-yard gardens of Los Angeles to try to find something else to shoot at. There, I had a choice of two handy subjects: people and bugs. Since my daily bread depended upon my being nose to nose with people, I chose bugs for a change of pace.

I've never regretted the choice. The astounding and awesome inhabitants of the insect (*Continued on page* 96)

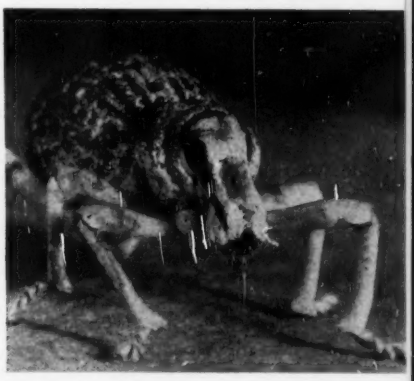
INSECT CLOSE-UPS

A photographer explores the weird and beautiful world of six-legged creatures

Sidelighting from electronic flash units brings out sculptural quality of a beetle's shell, emphasizes delicate wing membranes. →



Hairless, crouching monster at far right is a common weevil, recorded by Cassell's Graflex with extension box and bellows. →



Coffee break? No, the "doughnuts" toted by these ants are Cheerios. Mounted specimens were used for this off-beat picture. →

← **Long-horn wood borer** looks strangely like a Boston Bull pup in extreme close-up portrait. Electronic flash; aperture of *f*/64.

MOTHER AND CHILD

It's an old, old story, but there's always a new way to tell it in pictures

BABIES AND THEIR MOTHERS are irresistible subject matter for the camera—summertime or anytime. Nothing else is so appealing, as you can judge from the proportion of magazine covers and advertisements built on the mother-child relationship. You will want to try some pictures like these this summer.

The adult half of the model combination presents no special problems; it's especially easy to pose a young woman at her best when she's holding a baby. The baby may be a little more difficult. Babies, when they have their pictures taken, don't know they're posing, so they can't help you by assuming the right expression at the right moment. You have to catch the fleeting instant yourself. It may seem like luck, but it's really more like practice and patience.

These two fine variations on the mother-child theme are by Tana Hoban (black-and-white) and J. Frederick Smith (color). Tana is an acknowledged master of child photography. Here she used a Rolleiflex with the lens wide open at f/2.8, and exposure of 1/50 second on Super-XX film. Smith, a commercial artist, made the color shot on Ektachrome with a Rolleiflex, at 1/100 second, f/5.6. In both pictures there is skillful use of the technique of selective focus (see the article elsewhere in this issue). In Tana's picture, made at extreme aperture, even the baby's hand and the mother's shoulder are out of focus. In the color picture a stop of f/5.6 served to blur the foreground and background foliage into a pleasant green frame for the center of interest.

Both photographers used daylight; Hoban worked indoors with available light from a window, and Smith outdoors in tree-filtered sunlight. Both pictures show an unmistakable feeling for the atmosphere surrounding mother and child.—

COLOR LATITUDE

It's wider than you may think

By BOB SCHWALBERG

ONE OF THE FAVORITE topics among professional magazine photographers today is the amazing exposure latitude of Kodachrome film. In showing 35-mm slides made under all kinds of lighting conditions it is not at all unusual for a photographer to announce that perfectly acceptable transparencies were given twice or half as much exposure as the meter indicated.

In past articles in PHOTOGRAPHY (Dan Weiner's coverage of a county fair, Sept., 1953; Marvin Koner's available-light circus pictures, May, 1953), we have shown how the pro's are exploiting the latitude of Kodachrome under poor lighting conditions. Admittedly, this latitude is based upon obtaining pleasing and appropriate color values rather than absolute color fidelity. What it amounts to is this: an exposure based on the shadow areas will not wash out the highlights except under unusually contrasty lighting conditions. On the other hand, one or two stops less exposure than is indicated for the darkest parts of the scene will still produce satisfactory pictures.

Thus the 35-mm photographer who uses Kodachrome has more margin of safety than perhaps most people realize. Also he can use exposure variations as a tool for creating different effects ranging from warm, heavily saturated colors to cooler, less (*Continued on page* 112)

HOW EXPOSURE

two stops over

one stop over

two stops over

one stop over

Amazing latitude of 35-mm Daylight Kodachrome is shown in above pictures. Study the three sets and analyze them in terms of color quality. In each case, a full stop over or under produced an acceptable transparency. The to-

AFFECTS DAYLIGHT KODACHROME

normal exposure

one stop under

two stops under

three stops under

normal exposure

one stop under

two stops under

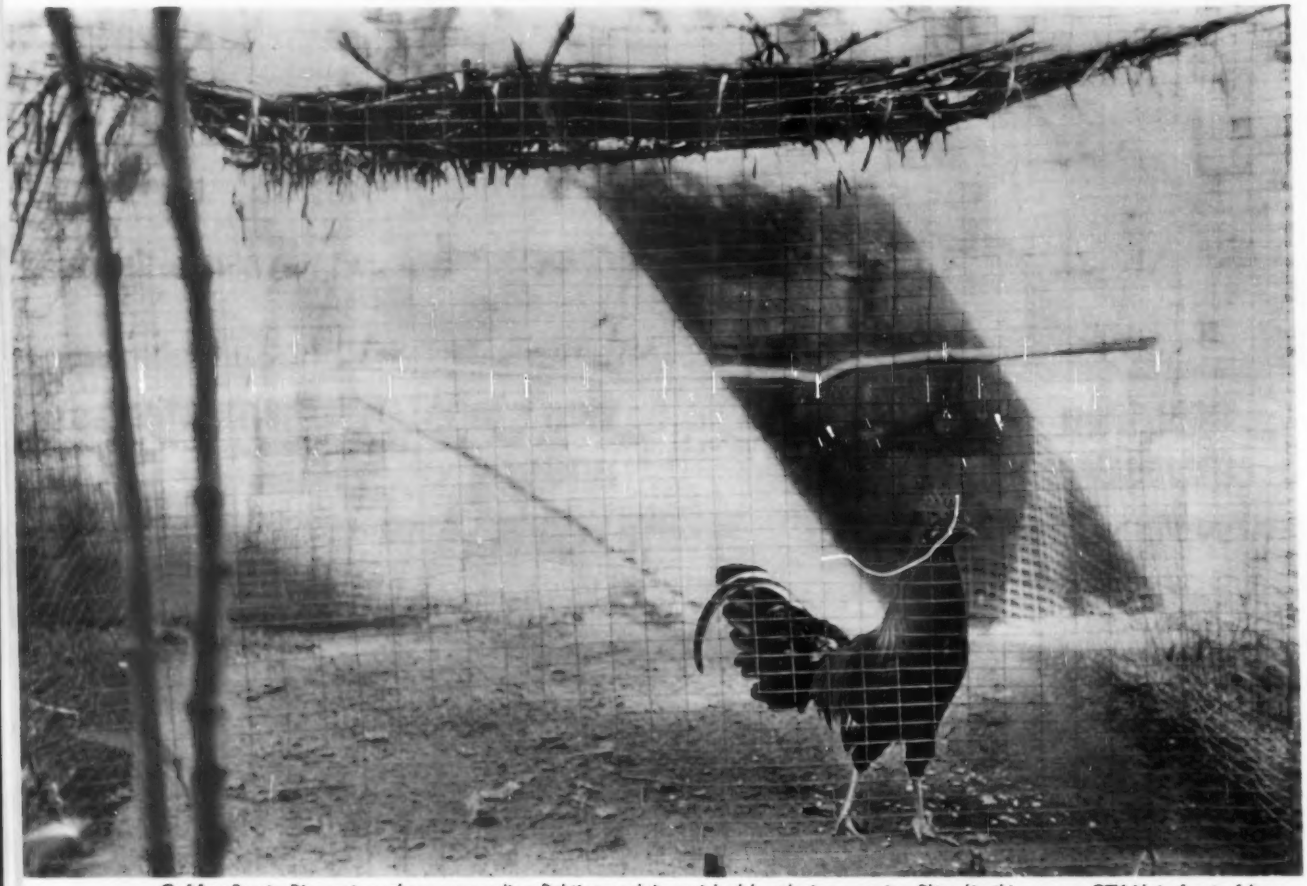
three stops under

tal usable range varies, but always in the direction of underexposure. Girl in white bathing suit, top row, typifies high-key, low-contrast subject. Base exposure was 1/50 sec at f/6.3. One stop over produced acceptable result, two stops washed out subject excessively. Usable range on the underexposed side runs down to two stops, three produces skin tones that are much too dark. Skin tones are a critical gauge of exposure latitude; usable exposure range is less when they must be recorded naturally. But strong, bright colors, like in macaws, tend to hold up better. Here entire range is usable. In bottom row, background shadows and green leaves go black with extreme underexposure.

CREATIVE COLOR

Photographs by Bob Schwalberg

Photographer's reaction to sight of not-overly-happy children was one of bleakness. He heightened effect with use of cooling (CTB-4) filter.



Golden Puerto Rican atmosphere surrounding fighting cock is enriched by placing warming filter (in this case, a CTY-3) in front of lens.

Blue filter darkens the hair slightly, gives autumn feeling to summer portrait.

Same shot without filter shows natural summer warmth, about as the eye sees it.

Warming filter heightens the reds and yellows. Variety of effects is possible.

CONTROL

Want to evoke mood or get special effects in your transparencies? Ednalite's Color-toning filters provide a simple answer

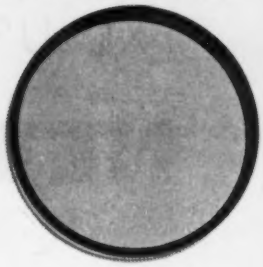
By ARTHUR BARNEY

BECAUSE most photographers do not do their own color processing, their opportunity for creative control over this medium is limited to the instant of exposure. Black-and-white film, by comparison, is an intermediate in a process that begins with the exposure of a negative and ends when that negative is used to make a print or enlargement. During and after development, many things can be done to this black-and-white negative in order to attain certain preplanned results. But direct-positive color film is both a beginning and an end. The transparencies we get back from the processing laboratory are cut from the same roll of film that we loaded into the camera. The color values in that transparency depend entirely upon what we did at the moment of exposure—assuming, of course, that correct normal processing has been given.

One of the qualities that color photographers constantly are seeking to control is the saturation of yellow and blue tones. Yellowish tones generally are associated with warmth; blues are considered cold. By emphasizing the warmth or coolness of a scene we often can express ourselves more clearly and make pictures with more impact. A cold blue cast, for instance, may help evoke a somber mood in much the same way as a dark or low-key black-and-white print sometimes does. Or, we may choose to warm up our transparency with an overall splash of yellowish tones to achieve the kind of light-hearted quality so often associated with frothy high-key black-and-white shots. (*Continued on page* 86)

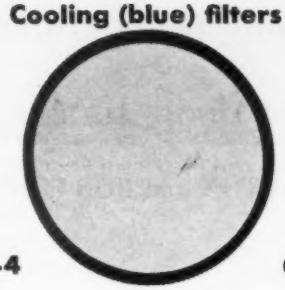
Warming (yellow) filters

Here are the tools you'll need—six filters to warm up the chill tones, four to cool down the warm ones.

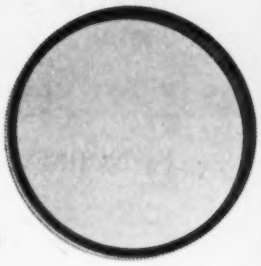


CTY-6

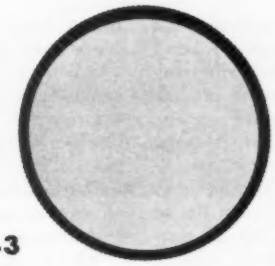
Cooling (blue) filters



CTB-4

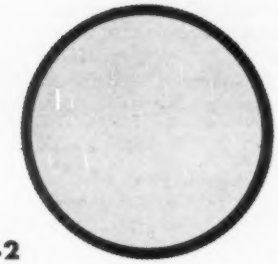


CTY-5

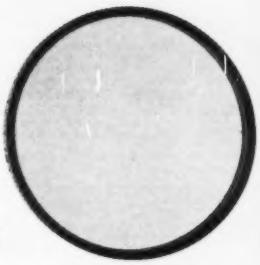


CTB-3

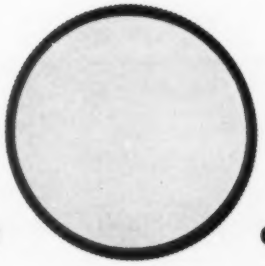
CTY-4



CTB-2



CTY-3



CTB-1

CTY-2

CTY-1

← **Comparison** of these three shots shows possibilities of tone variations. A CTB-3 filter was used at left, no filter in middle shot, and a CTY-3 at right. The no-filter exposure was 1/40 at f/5.6 on Daylight Kodachrome, with increase of 1/3 stop for filter shots.

EXCLUSIVE REPORT:

NEW SUPER-SPEED I-R

Kodak's amazing new infrared emulsion makes the impossible easy, opens new doors to available-light photography

By NORMAN C. LIPTON and BOB SCHWALBERG

ONE BLEAK, cold morning last January the Eastman Kodak Company made a flattering concession to the nation's working photographers. They quietly transferred one of their recently developed high-speed infrared films from their list of "special-order" products for scientific and technical photography to the general list of still and ciné films which can be purchased at any time through all regular Kodak photo-supply dealers. At the same time, the material was renamed Kodak High Speed Infrared Film; it had formerly been known as Kodak Spectroscopic Film Type I-N ("one-N").

This new infrared film is about 10 times faster than the familiar Kodak Infrared Sheet and 35-mm Films. The latter have an effective film speed of 20 (ASA equivalent) when exposed to tungsten light through a red Kodak Wratten No. 25 filter. The high-speed film is available both in 16-mm, 100-foot ciné-camera rolls and in 35-mm, 100-foot bulk loads for still cameras—both coated on a gray antihalation base, with an anti-abrasion overcoating.

Why is the general availability of this high-speed infrared film important? Because, aside from its many new scientific applications, it is one of the most powerful tools that has ever been available for "bad-light photography."

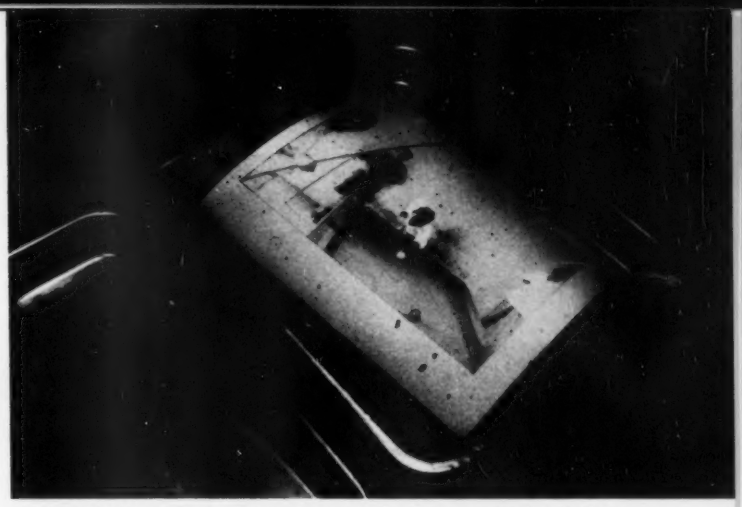
The sensitivity of the material is selective, and the film is rather difficult to manipulate safely and expose consistently. The data below, which is based upon months of intermittent testing with standard 35-mm equipment, will be especially valuable as a point of departure for all who are obliged to make recognizable photographic likenesses under dim yellow and even reddish light where panchromatic materials fail.

The most sensitive panchromatic films give best results under lighting that is visually bright and relatively rich in blue-violet, blue, and green radiations. Kodak's new infrared film barely holds its own under this type of illumination when both are developed to the same gamma. As the exposure light becomes weaker and yellower, the situation is

Candle-light portraiture dramatizes photographic effectiveness of new high-speed I-R film under weak, yellow lighting: straight print at left made from 35-mm infrared film negative; right, from Plus-X negative—both exposed at f/2.8, 1/200 sec, 25 minutes in Promicrol at 68 F.

FILM

THIS PICTURE MAKES HISTORY



Actual photograph of print coming up in developer, exposed entirely by safelight illumination (DuPont S-55X) is first of its kind—on high-speed infrared film—f/2 at 1/4 second, 25 minutes at 68 F in Promicrol developer.

reversed. We eventually reach a point where a given exposure setting will be incapable of producing a printable negative on the fastest panchromatic film no matter how far the development is pushed; yet the infrared film will be fully exposed (possibly overexposed if we don't check our developing conditions).

Here's a dramatic instance. Have you ever tried to make a picture in a safelighted printing darkroom to show how a print comes up in the developing tray? With ordinary film, you can't. By the time your time exposure has been completed, the image is completely developed. With Kodak's new High-Speed 35-mm Infrared Film, you can shoot by

Film Speed Comparison

Super-XX Film | **High Speed Infrared Film**

Exposure Index 20

Exposure Index 320

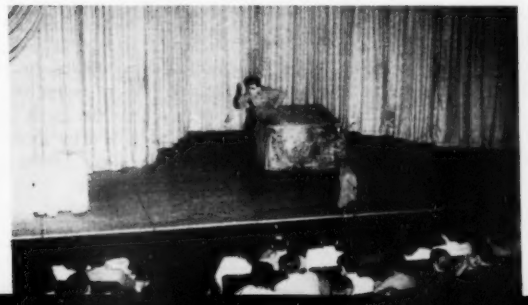
Exposure Index 40

Exposure Index 640

Exposure Index 80

Exposure Index 1,280

Straight prints from Kodak Super-XX and High Speed Infrared Film negatives exposed by under-volted photoflood lamp (and developed together for 14 minutes in Promicrol) show I-R film about 8 times faster than Super-XX.



Invisible flash: performance of The Great Theodore on new I-R film, with 5R bulb, at 40 ft, synched at 1/200 sec f/5.5, Prominent camera, 100-mm lens.

Night scene, exposed on high-speed infrared film shortly after sundown, has an unusual luminosity in sky area which panchromatic films fail to record. Extreme sensitivity of new film permitted full exposure with hand-held Leica camera at f/4 and 1/60 second (Promicrol development).

Mood as well as story-telling detail have been captured in study of tired photographer relaxing at day's end in dimly-lit bar—exposed with

the light of the subdued S-55X (Varigam paper) safelight at f/2 and 1/4 sec —at intervals limited only by the speed with which you advance the film for each succeeding exposure. Or you can make movies of the procedure.

Other examples? High-speed instantaneous exposures by the dim glow of colored neon tubes in urban shopping areas; street scenes lit by reflected yellow light from nearby show windows; scouting of athletic teams practicing under the weak warm light found in many small gymnasiums; complete motion-picture records of indoor athletic events (track, field, basketball, hockey, etc.); collection of legal evidence and crime detection without observation—in short; just about everything ordinary film can't record save the proverbial black cat in the coal bin. (*Continued on page* 107)

Audience study, blown up from 16-mm movie frame on high-speed I-R film, had been exposed at f/2.8 in dimly-lit auditorium by Kodak technicians.

hand-held Nikon camera, f/2.8, 1/40 second on high-speed infrared film.

Infrared portrait exposed at f/4, 1/100 sec by a red neon light shows typically pale lip tones; grain is relatively fine due to minimal exposure.

Resting

HAPPY FEET

ONE TEST of a good photographer is his ability to find details containing the essence of whatever he wants to portray. Such details are symbols of the subject as a whole, and may suggest far more than what actually is seen from the camera's close-up viewpoint. For example, when Edward Lettau wanted to shoot a series of pictures of his daughter, Diane, at play he decided to focus only on her small, but expressive feet. "My aim was to show an ordinary subject in an unusual way," he says. "The idea of isolating her feet came to me while I was watching her play." He worked on and off for weeks to get the pictures. Using a Rolleiflex with a Proxar (close-up) supplementary lens, he followed Diane through her ac-

Splashing

Vanishing

Unusual summer pictures by **Edward Lettau** capture a child's exuberance, show that close-ups sometimes tell a story better than over-all shots

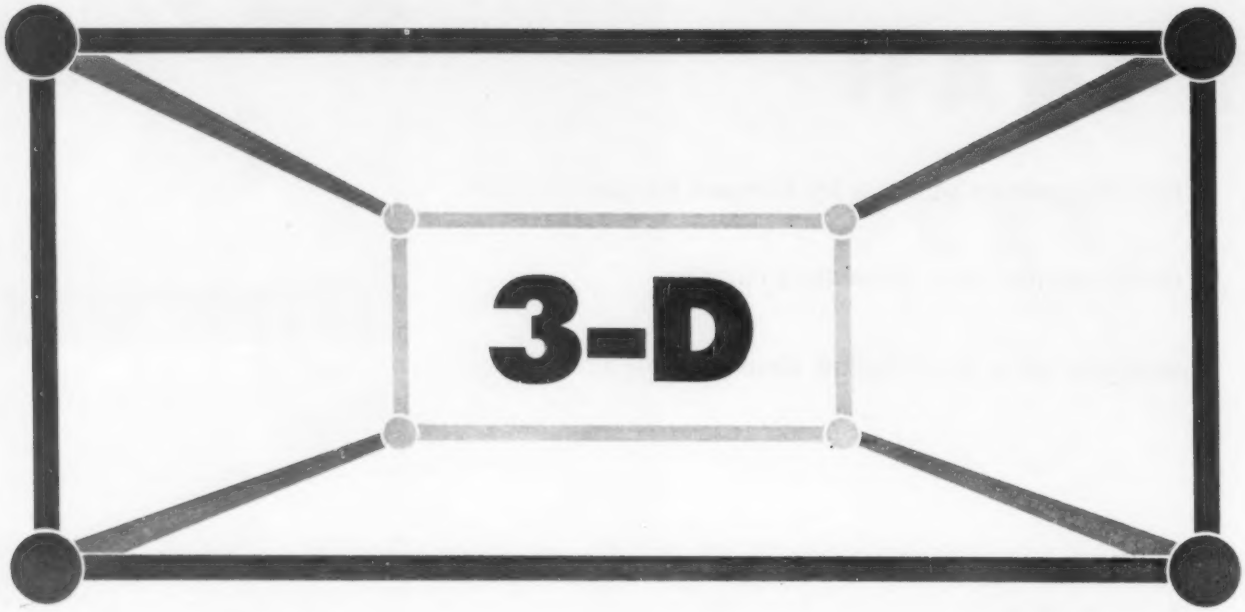
Flying

Exploring

tive summer days, trying to catch the moments which best convey the joy, the boundless energy, the rich imagination of a child at play. He used daylight only and opened his $f/3.5$ lens wide to further isolate the feet by throwing the background out of focus. (See *Selective Focus,* elsewhere in this issue.) The result—strong, simple pictures of Diane's feet splashing in the garden hose, climbing a ladder, exploring the mysteries of a mud puddle. He made no attempt to guide or coach her, but did request her to repeat some actions first done spontaneously. The next time you shoot a commonplace subject, take a second look; see if you, too, can find some story-telling detail to emphasize.—

Climbing

Recuperating



How to put depth in two-dimensional pictures

By ARTHUR A. GOLDSMITH, JR.

THE ILLUSION OF DEPTH—the third dimension—is just as important to a photographer with conventional equipment as it is to the man who uses a stereo camera. With stereo, visual impact and startling reality come automatically each time you trip the shutter, but with a conventional camera you must work to approximate the same effect. However, even on a flat sheet of paper it is possible to achieve a remarkable feeling of depth—as the pictures in this portfolio demonstrate. Solid, sculptural portraits, objects that seem to thrust out of the paper; vast planes receding into the distance, a feeling that space itself is an integral part of photographic composition—this is the "3-D" effect so often lacking in amateur shots. Yet it can be achieved by anybody who learns to use his eyes.

Let's be quite frank, right from the start. Of course, no two-dimensional photograph actually equals the effect of a stereo pair seen through a viewer or projected and viewed through Polaroid spectacles. True three-dimensional vision depends on the stereo effect produced when two displaced images of the same object are viewed simultaneously. But stereo vision is not the whole story. A person's ability to perceive depth de- (*Continued on page* 100)

Pictures continued on following pages

SELECTIVE FOCUS

One simple way to achieve the illusion of depth in a flat photograph is to focus sharply on a close-up object and throw the background out of focus. This technique is used effectively by Peter Basch in his unconventional view of the Eiffel Tower, right, made with a Rolleiflex and Super-XX film. Notice how the sharply-recorded chair seems to stand out from the blurred background. The dramatic size relationship between looming chair and distant tower also adds to the depth effect. (See following pages for more examples of this.) Remember, to narrow the zone of sharp focus, use a wide aperture, focus on a close object, or choose a lens with a long focal length. For details see the article on *Selective Focus* elsewhere in issue.

Photographs on this page courtesy *Life*, © Time, Inc.

PERSPECTIVE

As any child knows, a near object looks bigger than the same object seen from a distance. The entire theory of perspective is based on this simple fact. A photographer can exaggerate apparant size of an object by using a wide-angle lens and moving in close. The use of high or low angles also tends to increase the effect through foreshortening. These visual tricks were employed in Ralph Crane's memorable "Bad Boy" shot, top left, and Grey Villet's shocker, bottom left. Crane used a 90-mm wide-angle lens on his 4x5 Graphic, shot low and close to running man. Speedlight stopped action. Villet perched on a window ledge and shot down at his own feet with a Leica and 28-mm wide-angle lens. Exposure: 1/100 sec, f/8.

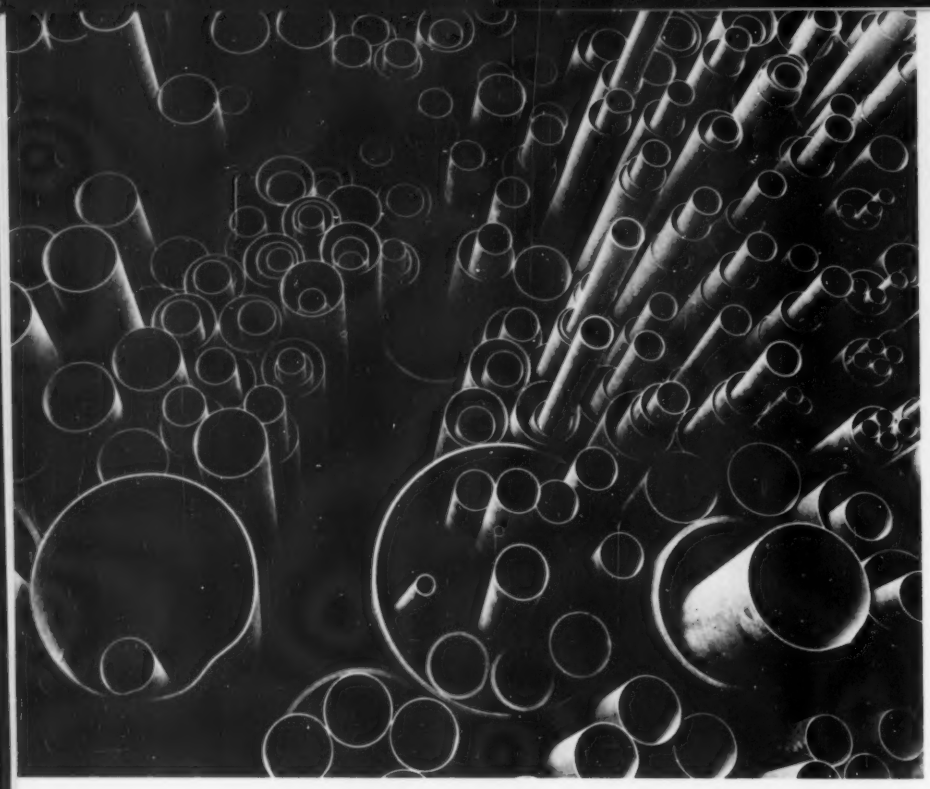
INTERRUPTED PLANES

→

The impression of depth in a flat picture can be increased if the picture contains overlapping and sharply defined planes. This technique is especially useful in still lifes and landscapes. Ben Rose's off-beat shot of a chessman, made for *Town and Country*, is both a pattern study and an intricate design in overlapping planes. He used an 8x10 view camera. The chess-board pattern was projected: Rose pasted squares of black paper onto cellophane and placed pattern screen between lights and setup.

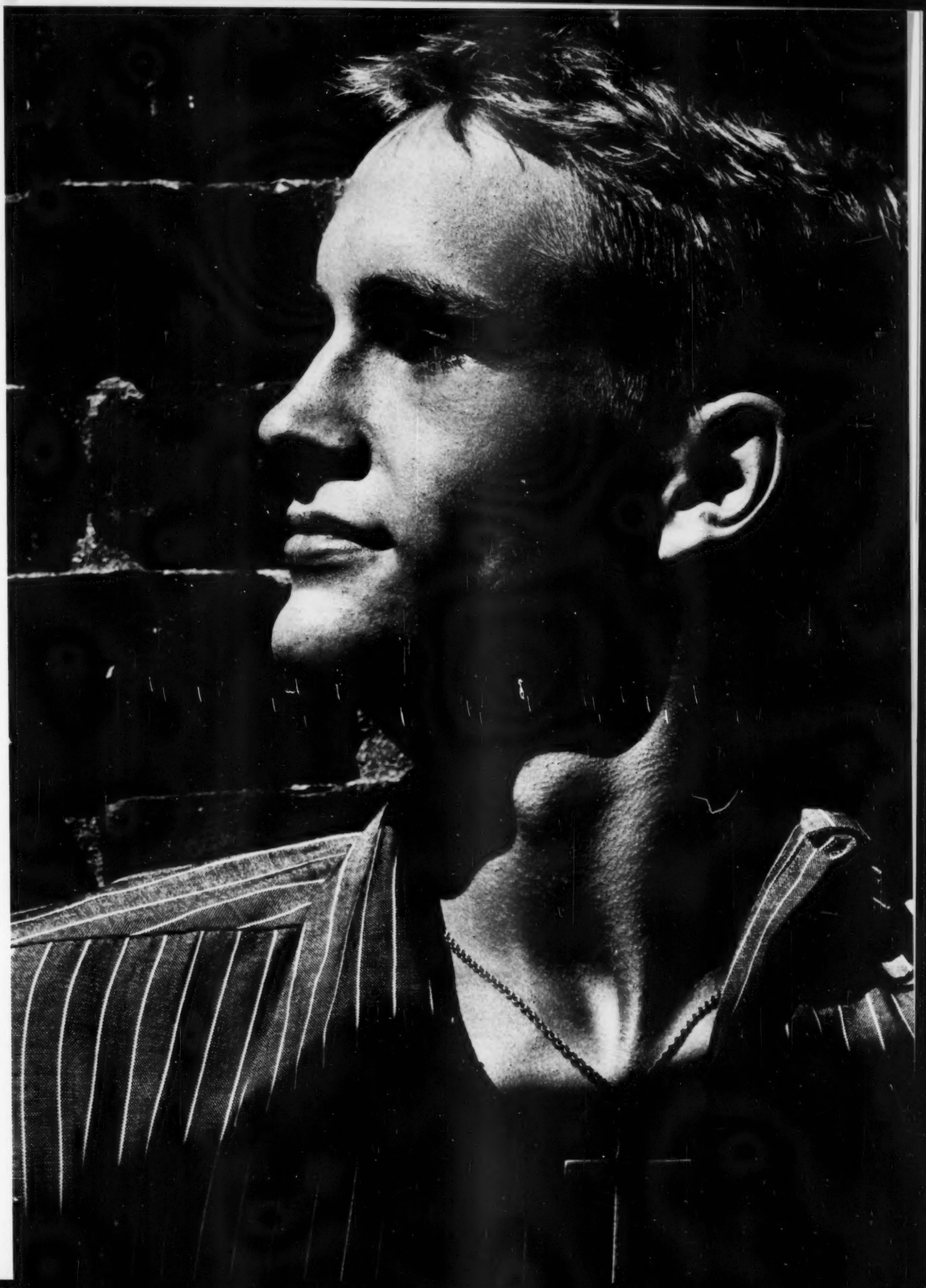
EXTREME DEPTH OF FIELD

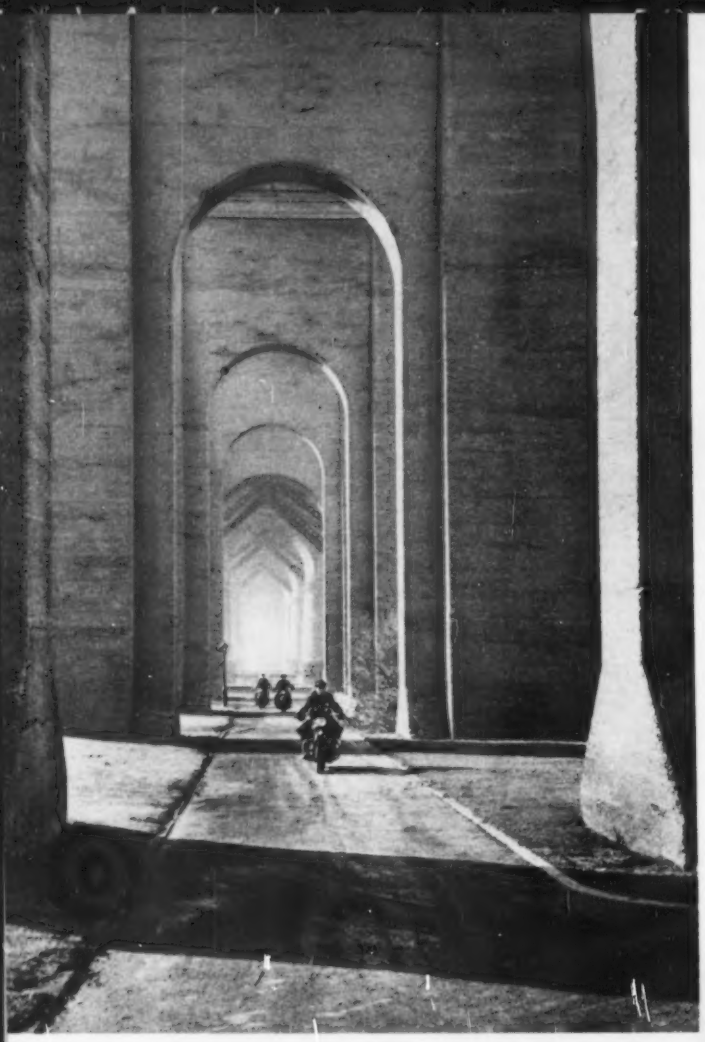
You have seen how selective focus and narrow depth of field can give an illusion of depth. Paradoxically, extreme depth of field sometimes can achieve the same result, especially in a landscape. Brett Weston's view of Mono Lake, Calif., with its tremendous range of razor-sharp focus, conveys a feeling of space and distance. However, even such an "f-64" type of picture must be printed large to give this effect. Weston, who continues in the tradition of his father, Edward Weston, used an 8x10 Ansco Commercial View camera with a 12-in. Tessar lens for this shot, and exposed Isopan film for 1/5 sec at f/32—an extremely small aperture to give great depth of field. A medium-yellow filter emphasized the clouds and added contrast to the scene.



LIGHTING

Another way to add a three-dimensional quality to your pictures is with strong, direct side- or backlighting that creates form-revealing shadows and picks up texture. See how effectively it was used in the three pictures here. Sol Libsohn employed sidelighting in his pattern shot of tanker pipes in a shipyard, left. Below, Andre de Dienes shot directly into the sun to silhouette a girl against a glittering backdrop of spray from a garden hose. Rolleiflex, Super-XX, 1/100 sec at f/5.6. A. John Geraci used strong sunlight falling from high at one side to portray rugged face of actor Paul Roebling, right. Camera was a $3\frac{1}{4}$x$4\frac{1}{4}$ Graphic; exposure, on fast pan film, was $\frac{1}{2}$ sec at f/22.





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ATMOSPHERIC PERSPECTIVE

As a result of atmospheric haze, objects tend to look lighter the farther they are from your eye or camera. Notice how cathedral-like arches appear to recede into the distance in Gene Pyle's shot of motor cops under New York's Triborough Bridge. Pyle used a Leica with Nikkor f/1:4 lens; 1/200 sec at f/8.

→

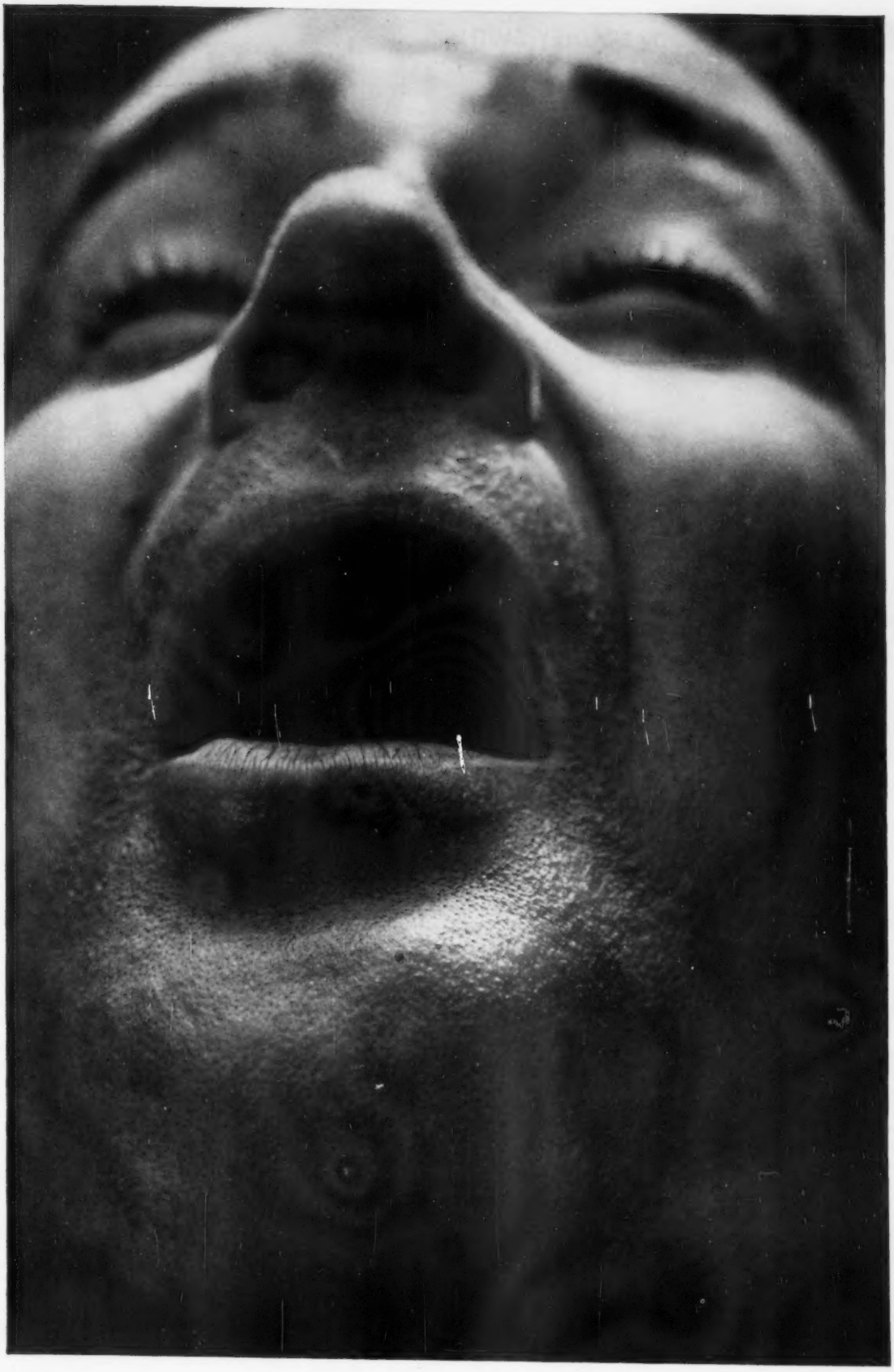
EXTREME CLOSE-UP

The simple act of moving in extremely close to your subject tends to add a three-dimensional effect because it exaggerates foreshortening and gives a narrow zone of sharp focus. See Gescheidt's sneezing man, recorded with a Rolleiflex equipped with a No. 3 Proxar lens. Super-XX; 1/25 sec at f/6.3.

→

DARK FOREGROUND

As shown above, light tones tend to recede in a photograph. Conversely, dark tones tend to advance. The placement of a large, black object in the foreground can add a feeling of depth. Gene Pyle used this effect to advantage by including pot-bellied stove in natural light shot of McSorley's Ale House.



TRAVEL By BRADLEY SMITH

Photograph by Andre de Dienes

BEACH VACATIONS

Picture tips for shore holidays

IN AUGUST, more people crowd the beaches of the United States than in any other month of the year. Most of them take their cameras along, but comparatively few come away with good pictures. For, although the beach offers a high average of good picture potentials (whether for still or movie camera, black-and-white or color) it also presents a great number of hazards, or "sand-traps," for the unwary photographer.

When planning to take beach photographs it is well to know about the possibilities of some of the most picturesque beaches in the United States. Those mentioned here have just three factors in common—water, sand, and light. In every other way—color possibilities, scenery, climate—they differ as greatly as their respective locations on the Atlantic Seaboard, the Gulf Coast, and the Pacific Ocean.

First on the list is Jones Beach. This clean, broad strip of beach on Long Island Sound has much to offer photographers. Located some thirty miles east of New York City, it can be reached by car, bus, or combination of Long Island train and bus.

Whether driving by car or bus, it's wise to keep your equipment to a minimum. Try to get along with one camera, exposure meter, and no tripod. There is seldom a place to check equipment in this area, and it seems to gain weight as you carry it around. But a good gadget bag for camera, meter, and film is a *must*, as sand and salt sea spray are natural foes of camera equipment; your camera should be wrapped in a piece of waterproof fabric or put in a bag that can be closed tightly, before it is placed in the gadget bag. This is advisable at any beach, of course.

As you walk down the beach you will see table-tennis games in progress (an exposure of 1/250 second will "stop" the ball in mid-air), target-shooting on the archery range, shuffleboard players, youngsters and adults in the swings—1/100 second will "stop" a swing if caught at the top of the arc. This is an excellent area for using a carefully-hand-held movie camera—from the standpoints of light, color and depth, continuous action, and variety of locations. It's good for color at fast shutter speeds, because the intense light will bounce from the blue sea, the white sand, and the concrete of the play areas.

The Jones Beach outdoor roller-skating rink provides many opportunities for action shots. Focus on one spot where the (*Continued on page* 87)

Photogenic events at shore resorts

California—Santa Monica Bay Beach Festival; includes various aquatic events, day and night. Sunset Beach Beachcombers' Carnival; crowning of queen, swimming, running, and boat races. Newport Harbor Flight of Snowbirds annual regatta; outstanding movie stars who are interested in boating sometimes go along as "crew." Huntington Beach Twins' Convention; about 600 twins; parade, contests, amateur show. La Jolla Aquatic Fiesta and Pacific Coast Paddleboard Championships.

Delaware—Rehoboth Beach; 10th International Swim Meet.

Florida—Variety of beaches and beach activities; many photographic opportunities, particularly in places like Marine Studios, Cypress Gardens.

Georgia—Sea Island, St. Simon's and other picturesque spots. Territory part of old Spanish Main.

Maine—Outboard boat races and weekly schedules of yacht races, July and August, at Bar Harbor, Boothbay Harbor, Buck Harbor, Camden, Casco Bay, Northeast Harbor, Southwest Harbor.

Maryland—Gibson Island, Oxford Race.

Massachusetts—Annual regattas at various points including Falmouth, Harwich Port, Hyannis, Weymouth, Gloucester; Cape Cod Tuna Tournament.

New Jersey—Atlantic City's Centennial and "Diamond Jubilee of Light," a 100-day program (through September). Wildwood-By-The-Sea holds 44th Annual Baby Parade, and regatta. Point Pleasant; Big Sea Day, selection of "Miss New Jersey Seafood Princess."

New York—Jones Beach, Coney Island, beaches on Staten Island, Long Island and other areas near New York City.

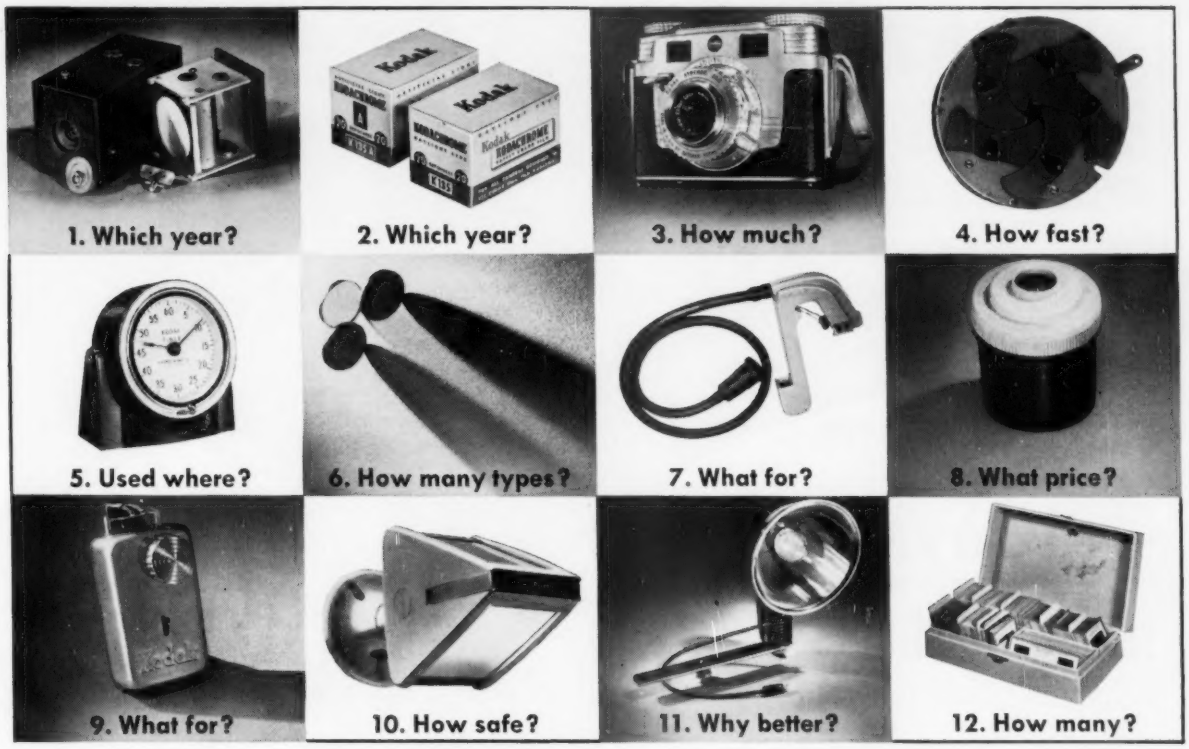
Texas—Photogenic areas include Coastal Park, Goose Island.

Virginia—Virginia Beach; Newport News, Norfolk Yacht & Country Club Regatta. Chesapeake Bay; cruising, racing, starting off Hampton Roads.

The Kodak BULLETIN

How is your fact file?

Here's a quick quiz on odds and ends of photographic knowledge. You should know most of the answers. If you score low —perhaps you should keep in closer touch with your Kodak dealer. He knows what's new; he knows where progress is being made; and he can help you with the answers to most photographic questions.



1. The first Kodak camera appeared in 1888. It made 100 shots for $25—including developing, printing, and reloading. Since then, we've built so many millions of cameras, from Brownie to Chevron, we've lost count.

2. Kodachrome film for movies came in 1935; for stills, in 1936. It has been improved year by year, through Kodak research. Today's Kodachrome, Kodacolor, and Kodak Ektachrome are the finest color films we've ever made.

3. The Kodak Signet 35 Camera, with an unsurpassed Kodak Ektar *f*/3.5 Lens, ball-bearing focusing mount, one eyepiece, extra-bright range- and viewfinder, Synchro 300 Shutter, costs only $87.50. See it, for a real value.

4. This is an "inside view" of the famous Kodak Synchro-Rapid 800 Shutter, as used on the Kodak Chevron Camera. Note unique rotating blades. Speed range: 1 second to a cool (or sizzling hot) 1/800 second.

5. In your darkroom. This Kodak Timer counts seconds to 60 minutes; accurately times film development. Spring-wound; resets to zero. $7.95.

6. There are more than 100 types of precision Kodak Wratten Filters—for color films, for black-and-white films, and for scientific uses—all accurately controlled for proper light absorption and optical quality, yet low in price.

7. The Kodak Automatic Tray Siphon converts your wash tray into an efficient water-circulating print washer; hurries the hypo out, while you go about other work. Only $4.50.

8. A Kodacraft Roll Film Tank (or a Kodacraft Miniature Roll Film Tank for miniature films) costs only $2.53. And each is as efficient as it is thrifty.

9. The Kodak Auto-Release lets you get into the picture yourself. Fits most cable releases (metal preferred); trips shutter after delay of about 10 seconds. Price, $3.86.

10. Each Kodak safelight provides the exact degree of safety you need, when used as directed. This popular Kodak 2-Way Safelamp, with Wratten 0A Filter and 15-watt bulb, is $4.50.

11. Better because it has built-in B-C (battery-condenser) power, and ultra-efficient Kodak *Lumaclad* reflector, this Kodak B-C Flasholder is only $9.95.

12. The Kodaslide Flexo File holds 340 2 x 2-inch Kodachrome slides, or 160 stereo slides, in cardboard mounts. At $1.25 it's the biggest bargain in an attractive slide file.

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What's more, in these two precision movie makers, Kodak offers you the choice of 8mm. or 16mm. film—8mm. for personal movie-making economy, 16mm. for "theater-quality," big-screen sharpness. Ask your Kodak dealer to show you the Royal Magazine and the Magazine 8 Cameras!

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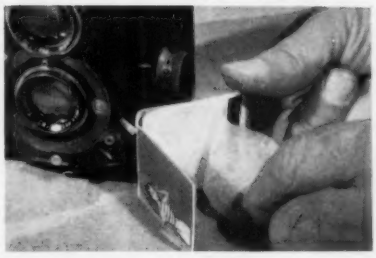
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

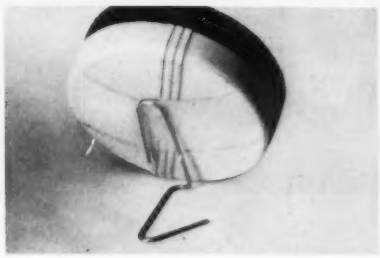
photo tips— short cuts to better pictures

Holder for Lens Tissues



A match book cover makes a convenient container for lens tissues, and slips handily into a minimum of space. After the matches have been used, the staple which held them should be removed, and the lens tissues, cut to a size that will fit inside the cover, inserted in their place. A new staple (two if necessary) will hold the tissues securely, and should be placed low, near the fold of the cover, to allow space for closing.—*L. Hochman, Sherman Oaks, Calif.*

Positioning Round Objects



Keeping small rounded or spherical objects in position when photographing them may present difficulties. In many instances, an ordinary wire paper clip will solve the problem. It can be bent in numerous ways to hold the object steady, then affixed with transparent cellophane or other adhesive tape at a point not shown by the camera. The accompanying photograph illustrates this method of holding a round object in place.—*C. L. Mosley, Jr., Athens, Ohio.*

Removing Chemical Deposit

Darkroom bottles used for storing developer or various toners soon acquire, on their inner surfaces, chemical deposits that seem impossible to remove. It can be done with comparative ease, however, by placing a package of large-size thumb tacks inside the bottle, with one or two pints of water, then swirling the bottle steadily. The sharp points and edges of the tacks will cut away the deposits in a short time, so that the bottle can be reused.—*A. L. Schoeni, Dallas, Texas.*

Mending Loading Bags

A loading bag that has had much use sometimes has a tendency to tear easily. It need not be discarded for that reason, however. Small tears can be repaired quickly and easily by use of a specially-prepared material that will adhere to other materials when pressed gently with a hot iron. This method makes a completely light-tight repair, whereas using a needle may leave small holes that would admit light.—*N. Zelinka, Charlotte, N. C.*

Convenient Washing Device

Although the automatic water-shutoff shown in the accompanying illustration was designed primarily for use in sprinkling lawns, it also provides a convenient method of washing negatives and prints. The unit allows a washing time up to one hour. In addition, it can be put to use as an emergency timer in developing processes, as it has a mechanism that gives an audible click when it shuts off.—*A. C. Wilfong, Milwaukee, Wisconsin.*

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THREE DIMENSION COMPANY

a division of BELL & HOWELL

Creative Color Control

(*Continued from page* 65)

Why, when, and *where* to do this warming up or cooling down is for each of us to decide for himself. As so often is the case, the easiest part of the problem is the *how*. This *how* has been simplified by the introduction of sets of Colortoning filters by the Ednalite Optical Company. These filters are available in two sets—one for producing warmer, yellower tones, the other for the cooler, bluer values.

The warming-filter set consists of six yellow-tinted filters of increasing density which give progressively warmer results. These are the CTY-1, CTY-2, CTY-3, CTY-4, CTY-5, and CTY-6. To maintain normal color density, it is necessary to increase exposure by one-third of a stop with the first four filters, and two-thirds of a stop with the last two. If such filter factor is not employed, the scenes may be underexposed to the extent that the effect of the filter will be spoiled.

The blue cooling-filter set consists of four filters giving progressively cooler tones. These are the CTB-1, CTB-2, CTB-3, and CTB-4. The suggested filter factor here is one-third of a stop for the first two and two-thirds of a stop for the second two. When such factors are ignored with this series, the resulting transparencies often have a strong overall bluish cast that overwhelms the other colors in the scene.

These filters are similar, though not identical to several different brands of light-balancing filters for color photography now available on the market to balance color films with various nonstandard light sources. Their news value lies in the fact that, for the first time, they have been packaged in complete readily available sets, with detailed instructions for artistic rather than quantitative color control.

Although these so-called toning filters were designed specifically for helping to create special color effects, they can be used also to correct the results produced by atypical lighting conditions. For example, the objectionable reddish cast that is produced in late afternoon as the setting sun plunges toward the horizon can be neutralized by using one of the deeper blue filters. The lifeless blue hue produced by a completely overcast sky can be converted to cheerful warmer tones by judicious selection of one of the warmer filters in the series.

[*Variations in* exposure *also can control color quality to some extent. For further details on this technique, see* Color Latitude *on pages 62 and 63 of this issue.*—Ed.]

Probably as good a way as any to get started using these Colortoning filters is to get one yellow (either the CTY-3 or CTY-4) and one blue (CTB-2 or CTB-3). Take pictures as you normally would, occasionally making a duplicate shot with one or both of the filters. In this way you soon will get to the point where you'll know beforehand what effect the yellow or blue filter will have. Once you've reached this point, you can start experimenting with the full set.

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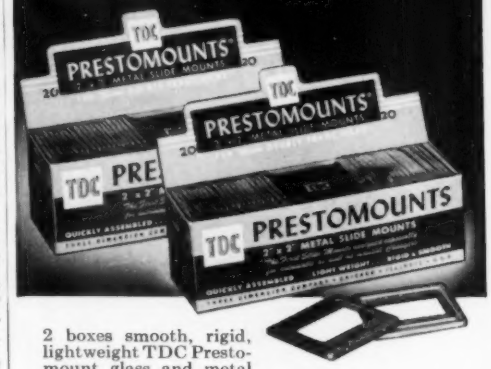

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4 Custom Selectrays with index numbers and covers. Each stores 30 slides. Tray loads into Selectron changer; show slides without touching them by hand!

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**See advertisement at left describing this great new projector.*

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The time and effort you spend learning how to make these disks work for you will pay off later in better, more effective color transparencies. There's an old story about a Polish nobleman who wakened a mechanic in dead of night to start the nobleman's stalled automobile. The mechanic came, took a look at the engine, took a hammer out of his tool box, and delivered one hard tap. The engine then responded perfectly and the mechanic demanded as his fee 1,001 zlotys. Enraged by this enormous fee, the nobleman demanded an itemized bill. The mechanic obliged: tapping, 1 zloty, knowing where to tap, 1,000 zlotys.

Ednalite has made the knowing *how* to warm up or cool down color values a very simple matter. Knowing when and where and why to use these filters is something only you can solve yourself . . . but you'll have added another picture-making tool to your kit when you have it solved.—

Travel

(*Continued from page* 82)

skaters come toward you and you'll be able to "freeze" them at 1/100 second . . . or use slow shutter speeds to get the blurred effects of motion. For this latter technique your shutter speed should vary from 1/5 to 1/50 second, depending on how much visual blur you want.

At the west end of the beach there is a surf-fishing area where fishermen in hip boots use casting rods in the midst of exploding breakers. Lonely sand dunes at the far north section are used frequently by nationally-known fashion photographers, as locations.

Heading south on this "beach safari"—down to the Mississippi Gulf Coast—you'll find one of the most pictorial beaches in the world. Much of it is new. A strip of white sand, thirty-one miles long, stretches from Biloxi through Gulfport and Pass Christian. For its entire length, picture possibilities are myriad. A particularly good color shot to be made from one point of the highway shows the flags of the five consecutive groups of occupants of this historical area—Spanish, English, French, Confederate and, at the top of the mast, the Stars and Stripes—all flying in the Gulf breeze.

Along the beach-front drive are beautiful Civil War mansions surrounded by moss-covered live oaks. It is difficult to photograph these mansions from the highway; there is so much light and shadow that a compromise exposure is advisable. Also, it is difficult (unless you are using a view camera) to keep from tilting your camera up, thereby producing distorted effects. If you have a convertible automobile, you can improve the photographic shooting angle by standing on the seat—or you *could* climb to the top of a car for a similar result. Of course, it should be your own car. A newspaper photographer in New Orleans tried this technique when he wanted to shoot an over-all view at a race track . . . climbing on top of a sedan, he set up his tripod and was ready to shoot when the car's owner, who had climbed in, unnoticed, drove out from under him. With-

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Professional quality with amateur ease

This is the new portable tape recorder with professional-type vertical design—masterfully engineered for amateur use with concert-quality results.

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in two months his broken leg was as good as new.

The Gulf Coast is warm in August, and you must be careful to protect your film from the heat. The best rule is to keep camera and gadget bag out of the sunlight when not actually in use. Moviemakers will find the Gulf Coast beaches a location paradise. There are crabbing parties at the end of practically every pier—large blue-green crustaceans are pulled from the clear waters and gingerly moved from net to basket. There are beach athletes, fishing parties, a wonderful sight-seeing trip by boat that leaves from the Biloxi wharf, and the historic shrine of the Confederacy—"Beauvoir," the home of Jefferson Davis, president of the Confederate States. It is beautifully preserved. There is a small charge for viewing the interior of the house, but the grounds are open to all. Late afternoon is a good time to photograph this graceful example of Civil War architecture.

The mood of Laguna Beach—probably the most pictorial of West Coast resorts—is distinctly different. Steep cliffs rise from rock-strewn beaches. Sea lions bark on nearby rocky shoals. As you drive into Laguna (fifty-one miles from Los Angeles on US 101A) the first photogenic vista is Emerald Bay. There are dramatic compositions all along the shoreline. The sun shines on the beach until noon, providing for many shots—but, for that matter, some of the best pictures of Laguna have been taken at sunset and dusk. For these late afternoon shots, everyone—still and movie photographers—should carry a light tripod. Exposure at sunset or dusk may range from 1/25 to one full second at $f/8$ in color.

For the photographer who is interested in flowers or foliage, Laguna presents a vista of one long, multi-colored hillside garden consisting of flowers in great profusion and variety.

The beaches here are public, with the exception of a few that are fenced off. Good motels and hotels are available for $6 to $10 a day, double. This is during the season—May 15 to October 1. About $2 additional per room should be allowed during the Annual Art Festival.

This year the festival will be held from July 17 to August 15. It is one of the great photogenic events of the year. Two hundred local artists and craftsmen display their work along an artists' "Midway," and many famous guest artists exhibit, also. There are puppet shows and art classes for children. The main event, a dramatization of great masterpieces, with local people participating in the tableaux, is held in Laguna's famous outdoor amphitheatre, Irvine Bowl.

In addition to the beaches and flowered terraces of Laguna, there is Canyon Road, which cuts through the hills to Santa Ana, fifteen miles to the north, and to San Juan Capistrano, eleven miles to the south. This road winds through sculptured hills on one side and fields of golden wild mustard, alternated with orange groves, on the other. The distinctive and unusual houses of the early artists who settled in Laguna can be seen from the road.

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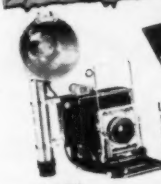

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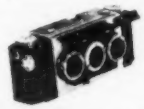

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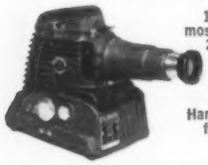

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all of these beaches. Light is an enemy to all film out of the camera, as we know —and direct sunlight on a white beach is an arch-enemy. Never unload on a beach if you can avoid doing so. Those orange areas on the side of your color film are the direct result of bright light striking the film during loading or unloading. The shade supplied by your own body is not sufficient when you are on a beach. Go inside for film-changing, or under a pier or an umbrella.

Good hunting to you on three of the world's best beaches—but try to keep out of "sand-traps."

(For additional data on beach photography, see You Can Photograph Bathing Beauties, *page 104 of this issue.*—Ed.)

Make a Pinhole Camera

(Continued from page 48)

ready to make your "lens." The pinhole itself is made in a small square piece of aluminum foil, the kind used around kitchens. (See page 46 for step-by-step illustrations.) Place the aluminum foil between two pieces of smooth writing paper and then put this "sandwich" on a soft wood support. A drawing board is good. Now, using a #10 sewing needle, push the needle through the combination. This will leave a hole about 1/100 inch in diameter. (The needle can be pushed through a cork first so that you don't accidentally make a bigger hole than you need when pressing down on the paper and foil.) Remove the aluminum foil carefully from between the papers and tape it over the opening in the cardboard on the front end of your pinhole camera.

A heavy rubber band can be used to keep the front and back sections of the camera together. Remember, all loading or unloading must be done under darkness of a loading bag or a darkroom when using this single-shot camera.

A step beyond the simple one-shot pinhole camera is the film-pack pinhole. Extra effort is required to make this unit, but it pays off. The photographer with a sheet-film-pack pinhole has 12 times the shooting power of his fellow photographer who has a single-shot camera. The "pack" pinhole allows several different exposures or test exposures to be made of a scene with only the pull of the black tabs in the pack. (Plans for "pack" pinhole are on pages 48-49.)

Extreme care must be taken when working on the film-pack back of the camera. If you use the plans given here, a piece of heavy black velvet should be attached to the outer, front side of the back slot in the pack. The cloth will make the back light-tight.

A few "do's" to remember while working on either of the cameras: paint the inside surfaces of your camera with diluted India ink to insure that stray light rays are not reflected inside the camera. Check the edges and corners of the camera for light leaks. Seal any leaks with pieces of black photographic tape. Cut pieces for the camera with great care so parts will fit together well.

Here's what makes a picture:

FILM: Since pinhole apertures vary

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from about $f/192$ to $f/384$, you should use a fast panchromatic film in order to be able to give shorter exposures. Color pictures can be made also with pinhole cameras. In color work, only tests will give you an idea of how to expose properly, and what filters to use.

EXPOSURE: For a pinhole camera which has a "lens" made with a #10 needle, and placed 5 inches from a fast panchromatic film, the following exposures might serve as a guide: (For best results run exposure tests. Shoot several shots, varying the time on each. Develop normally and choose the best negative for a standard of exposure.) Bright subject in full sunlight, 8 seconds, under thin clouds, 20 seconds. Average subjects, in full sunlight 16 seconds, under thin clouds, 40 seconds. Dark subjects, under full sunlight, 40 seconds, under thin clouds, 100 seconds. Indoors use two #2 photo-flood lamps, one on each side of the subject, pointed at it from 3 feet away. Expose 1 minute.

PROCESSING: It is best to develop film by inspection. However, the above exposure guides are based on development in Kodak Dektol, diluted one part stock solution to three parts water, for 4 min at 68-degrees F with agitation.

VIEWFINDER: The most common way of judging what areas will be included in a picture made by a pinhole camera is to sight from the center, back part of the camera, at eye level, using the front corners of the camera to designate the right and left hand limits of the picture. By holding your hand about 4 or 5 inches above the front section (this depends on whether you're taking a vertical or horizontal picture with your 4x5 camera), you can get an approximate idea of your coverage.

FOCUSING: Since the "lens" opening is somewhere within a few points on either side of $f/200$, you need not worry about focusing. Your picture will be as sharp in foreground as background.

IMAGE SIZE: This depends primarily on the distance of the film from the pinhole. If the pinhole is 3 inches from a 4x5 piece of film it will produce a wide-angle effect. Using the same film, but moving the pinhole 5 inches away, you will get a view that could be classified as "normal." Using the pinhole beyond the normal focal length for 4x5 film will start producing a telephoto effect. You must remember that as you increase the focal length of your pinhole camera, that you are increasing the time of exposure also. If on a pinhole camera with a 5-inch focal length the exposure in bright sunlight is 16 seconds, the exposure for a pinhole camera 10 inches long will be slightly more than 4 times, or about 70 seconds. For extra long pinhole cameras it is best to run exposure tests.

SHUTTER: Since most pinhole exposures are long, a cardboard piece hinged over the front of the pinhole camera can act as a shutter. It is operated manually. With flash, electronic or flash bulbs, the duration of the light acts as the shutter. The open-flash system is used when working with flash. Open the shutter, fire, and then close it.—

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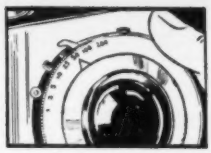
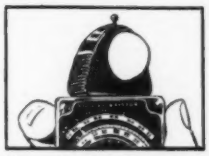


With COLOR-MATIC Control you set the camera at 1/50th second — A



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IMPROVED ROLLEI HAS REVOLUTIONARY SHUTTER

New Synchro-Compur shutter with coupled speed and diaphragm controls is important feature of *f*/3.5 Rolleiflex

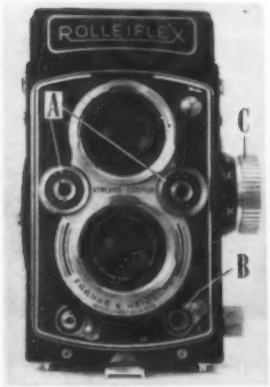
"Light-value" number on shutter-speed dial ("1" top) is selected by adjusting lens-diaphragm control dial "2"; shutter-speed dial is now coupled to lens diaphragm to produce correct exposure for "light value" of 12 at any desired shutter speed—for example, 1/8 second at *f*/22 (above) or 1/15 second at *f*/16, etc.

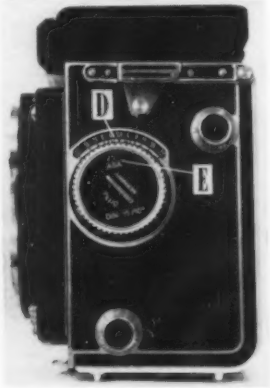
WHEN THE long-awaited "improved" model of the *f*/3.5 Rolleiflex Automat finally reached the market here last June, it did more than provide the popular *f*/3.5 camera with the many advanced features of the 2.8C Rolleiflex. It brought to the United States the first practical example of the radically-new Synchro-Compur shutter "with light values" that had taken the Cologne Photokina Fair by storm last April.

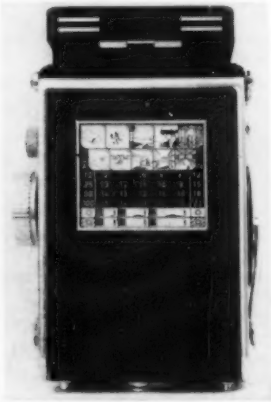
The new shutter succeeds in simplifying the problem of exposure settings. Instead of being obliged to find out which lens opening goes with which speed and making an adjustment for each, the photographer merely selects the desired shutter speed. An ingenious coupling within the shutter automatically sets the lens diaphragm for the correct exposure—on the basis of the prevailing "light value." If the user prefers to disregard the simple "light value" system, he can easily by-pass the control coupling and establish the exposure with the shutter's clearly engraved *f*/-stop and shutter-speed settings.

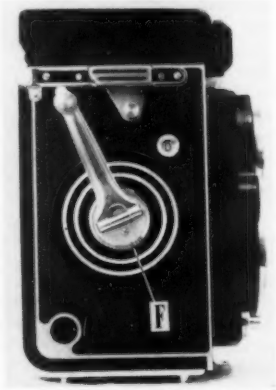
The Synchro-Compur shutter, which is made by F. (*Continued on page* 110)

Four "faces" of new *f*/3.5 Rolleiflex reveal various features, operating conveniences missing from earlier *f*/3.5 models—FRONT has "A" light-value scale engraved on face of speed-control dial, its pointer controlled by diaphragm dial; "B" locking device for flash connector; "C" large focusing knob. LEFT SIDE has "D" long, equally-spaced depth-of-field scale; "E" film-speed and film reminder. BACK shows simplified exposure scale calibrated in "light values"; RIGHT SIDE has "F" by-pass lever for double exposures.









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8½ x 11 KODABROMIDE

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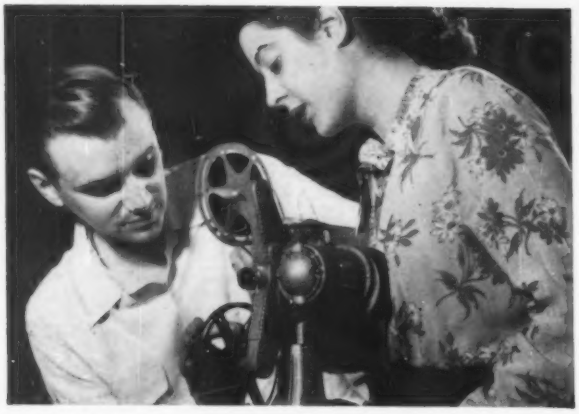
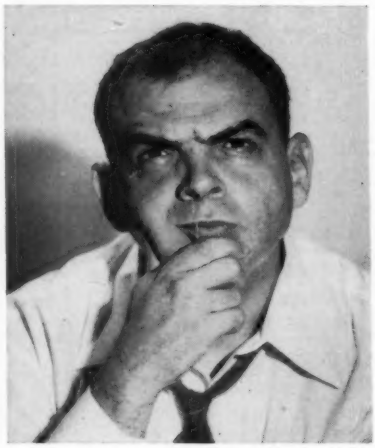


Careful preparation is a part of good showmanship. Have screen up, projector threaded, framed, and focused, spare bulb on hand.

YOU OWE IT TO YOUR AUDIENCE

1 "Swell opening shot. What an idea—Aunt Abigail trying on hats in front of a bargain-basement mirror. This starts out to be mighty interesting movie fare."

2 "Well, enough's enough. Scene's getting too long. This calls for a change of angle—maybe a shot over the mirror. How about a shot of the salesgirl's face."



3 "Good, things are picking up now—some babe just grabbed the pink straw off Abigail's head. What a spot for a reaction shot—the wrath sweeping Abigail's face."

7 "Ooooh, lovely, lovely pictorial diffusion, or is it modern art, or did he just neglect to focus! He'd be better off with a fixed-focus lens in this case."

8 "Wow, who turned on the sun? If he'd only closed down the lens diaphragm when he shot, like the meter said, I wouldn't have to squint my eyes down to *f*/22 now."

9 "Well, not bad! Sure like that effect of Uncle Hermie walking from car to sign, then a close-up of the sign so you can read it. This guy can spring a good idea."

amateur movie section

By RUS ARNOLD

Illustrations by the author

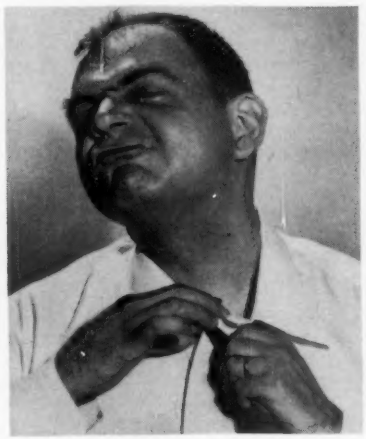
Offer a clever graphic story with such smooth technique that viewers are unaware of camera mechanics

LET'S FACE IT. Buying a movie camera and glancing through the instruction booklet doesn't make you an expert Hollywood-type movie producer. Nor does buying a projector and screen authorize you to force your guests to sit through hour after hour of Grandma and The Twins, or Aunt Erma in Front of the Taj Mahal.

Of course (you might say) the guest doesn't have to stand for it; he can leave. But it may be the guest who is showing the movies. "Just happened to have my projector and 3,000 feet of film in the car . . ."

So, if you have a movie (*Continued on next page*)

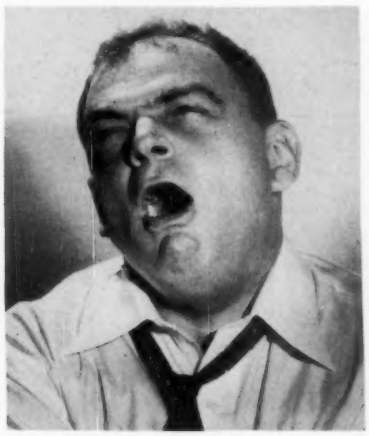
4 "Whoops, what a pan shot that was—like the Blue Angels jet team buzzing the field. What was it the good movie book says: 'Pan slowly or not at all.' "



5 "Wonder if he's still waving that camera wildly—I don't dare look at the screen. Seems to be getting stuffy in here, and I'm beginning to develop a stiff headache."

6 "Mmm, not a bad shot—it's sharp, the exposure's good, and it's rock-steady. Bet he's got the camera on a tripod now. Hope this improvement holds. . . . "

10 "Zowie! Please, Mister, *never* make such short takes. Once you start a scene, hold the button down long enough so the mind can register what the eye sees."



11 "Ho-hum. How long does he think I can sit here watching Mamma's Pride and Joy grin at me. He's got to learn to *cut*. Hope he gets an editor next Christmas."

12 "Maybe if I just close my eyes and sit quietly, no one will know that I just can't . . . take . . . any more of . . . of . . . zzz . . . this . . . zzzzzz."

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camera, or are going to buy one (and if you don't have one, I think you should buy one), you might as well get hep to the etiquette of movie-making. Here are a few things to keep in mind:

1. If you want a minute-by-minute progress report on Junior's growth, get a movie camera. But you don't have to show the films to everybody you meet.

2. Everybody makes mistakes. Even the expert gets an occasional out-of-focus scene, or a bad exposure. What makes him an expert is that he cuts out the bad footage after it comes back from the processing plant, throws it away, and only shows his good footage. You'll have a lot more successes if you'll throw away your failures.

3. Don't wave that camera around like a tommy-gun when you're shooting, or the resulting scenes will whizz madly back and forth across the screen. An effective "pan" is a very difficult maneuver; the beginner is better off holding the camera in a fixed position. Stand still, and let the subject do the moving. While we're on that, get yourself a good tripod, and use it, so that the image doesn't bob up and down on the screen like a jack-in-the-box.

4. Your friends will want to see movies of your travels—but they're more interested in what you saw than in what you looked like. Avoid those endless scenes of your party grinning at the camera from in front of every scenic spot.

5. When shooting movies abroad, consider the feelings of the people of the country you are visiting. Do not order them to pose for you; ask them courteously. Don't take any pictures of them that they wouldn't want their own friends to see. Remember, you are guests. . . .

If you make movies you will of course buy a projector, and you will want to show the film to your friends. Here are a few simple rules of movie-showing etiquette that your friends will appreciate:

1. It is only fair to warn your friends that you will be showing movies. Let's put that another way. If the Martins are bringing over the Harrisons, whom they want you to meet, they would rather you kept the lights on and engaged in conversation.

2. Have the equipment, including chairs, set up in another room. At the proper time, usher your guests into that room, turn out the lights, and start the projector going. (And be sure that turning off the room lights doesn't turn off the projector, too!)

3. Fifteen minutes is about as long as the average home showing should last. Instead of showing your entire fishing trip *and* your entire visit to Washington *and* the entire sequence on the new Baby, take out the very best five minutes of each, put them together, and you've got a good show.

4. If possible, splice the entire show onto one reel. Avoid having to rewind or change reels during the showing. If this is your first showing, go through a complete dress rehearsal in advance to make certain everything will run smoothly.

5. Give your guests fifteen minutes of varied, balanced entertainment, and leave them wanting more. They will be eager to come back and see your movies again. Next time don't show them the same reels over again—have a fresh selection. If you run out of your own films, rent or buy some of the good films available from your dealer. Pick them to fit your guests' interests rather than your own.

Home movies are like a fine liqueur. Serve it in small, rich portions to finish off a delightful evening, let your friends savor it, and they'll leave glowing.—

Insect Close-Ups (*Continued from page* 59)

world make a wonderful source of good pictures. To record them well is a challenge, but it can be done even with relatively simple equipment. However, there are certain tricks and techniques which will help you get better results sooner.

One of my first models, and one which taught me a valuable lesson, was a black-widow spider named Margaret. Margaret was quite a character. She insisted on building nests in her fruit jar and laying eggs. Every week or so I extricated the nest from under her very fangs, but she just built another nest and laid more eggs — her way of saying, "So there!" Even though black widows can go for seven months without feeding, the time finally came when I had to find a meal for her. I engaged the services of some neighborhood kids and procured a fine, fat potato bug.

Before giving Margaret her potato bug, I moved her to other quarters with a cardboard backdrop and a glass panel front where she at once looked about for the nursery. It was about then that I focused a camera on her (a 4x5 Graflex with a 6-in. $f/4.5$ Bausch & Lomb Tessar lens) and turned on the photofloods. She paid little attention, so I introduced her dinner.

What happened culminated in a good picture. Margaret proved herself unexcelled at throwing nooses and after forty minutes of maneuvering, the big potato bug was trussed up like grandmother's mother.

There is a moral to this story. It is, in short, "When you go bugging, leave your camera at home."

The experience with the black widow opened up a completely new approach to insect photography for me. No longer did I stalk grasshoppers with rubber sneakers, a green tripod, and a wreath of flowers around my lens. I left my clumsy tripod and paraphernalia at home and ventured forth with no equipment except a butterfly net and a thermos bottle a third full of cracked ice with a few layers of gauze on top of the ice.

This not only gave me something to drink on a hot day, but served as a storage place for bugs where they would soon get cold and go to sleep and not injure themselves trying to get out.

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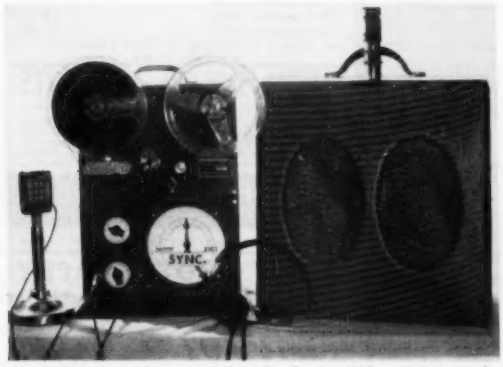

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This system works very well even when transporting very frail insects long distances—such insects as wasps, ants, robber-flies, and moths. Such arch-enemies that would tear each other apart when placed together at normal temperatures, will almost instantly go into suspended animation and stay that way for weeks if transferred to a refrigerator. However, temperatures below 40 degrees should be avoided. The thaw-out should take place at room temperature. Don't turn on the floods too soon or you may fatally injure the bug.

It's a simple matter to transplant an authentic bit of the insect's natural environment at the same time you bring the subject back alive. Suppose you find a spider in a low clump of geraniums munching on a drumstick of cabbage butterfly. If you carry a flowerpot and a trowel with you it's an easy job to transplant the geranium. When you get home, put the plant in a suitable container, shake the spider out of the jar and onto the plant, and put down the lid.

Will the spider desperately try to elbow his way out? Probably not. The chances are he'll stick to his geranium plant just as he did when you found him. Don't swamp him with butterflies immediately. Instead, wait a week or so until he gets hungry again and then put a butterfly—the kind you know he likes—in the enclosure. Likely as not you'll get a good picture.

Another simple technique for handling an unruly bug is to give it a whiff of ether. Then you can put it on a block of wood at a prefocused distance from the camera, and wait with your hand on the shutter release. When the bug wakes up from a nap—induced or otherwise—it usually stretches itself. As soon as the subject stirs, shoot the picture.

If there is some doubt as to whether the bug is among the living, you can use the well-known Schafer method for resuscitation. With the eraser end of a pencil lightly compress the insect's tummy rhythmically and pretty soon the patient will start doing whatever that breed of critter usually does in a pinch, i.e., bite, sting, kick, claw, slither, squirm, etc. Then you'll know he's up and around once more.

Unless it's for movies, use flash. This can be either a simple hand-held flash gun with an ordinary spoon for a reflector (where there isn't room for the regular reflector), or it can be an elaborate electronic layout for more difficult and technical work. As in every phase of photography, you can make it as easy or as difficult as suits you best.

As to camera, at one time I thought I had to have a reflex type, and that still holds if 35-mm is the medium. But for black-and-white—especially prints for publication—I recommend a 4x5 view or press-type camera with a sharp lens of reasonably short focal length and small apertures available. Use the lens wide open to focus, then stop down to $f/32$ or $f/34$ and shoot the picture with open flash.

In the course of time I've developed some specialized equipment for insect close-ups. I have a 4x5 Graflex with its

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lid reversed and mirror attached so that focusing is possible with the camera at eye-level. (Otherwise you need a stool to look down into the groundglass.) The front of the Graflex is removed and the entire camera is coupled to a long, wooden, light-tight box with a large bellows in front and a pair of levers on both sides. The levers are coupled to a carriage running on a track in front for focusing. I use a 7½-in. Bausch and Lomb Tessar lens, capable of being stopped down to *f*/64. This setup is very convenient, but you can get excellent results with a conventional camera set on a tripod if the camera will accept extension tubes or has extension bellows.

When recording insects, I like to consider the subject as a highly interesting head. The basic lighting treatment, therefore, should be that of portraiture. I use a three-unit Wilcox Strobo-Lite electronic flash outfit. The flash of 1/10,000 second entirely eliminates vibration, and there is no heat problem to dry or kill the insect during exposure, as is the cause with floods. (However, I do sometimes use a No. 1 Photoflood for focusing purposes.) Once the subject is sharply focused I snap off the flood and center the flash units —one vertical, one to the right, and the third backed off the left as a fill-in. The result is a basic portrait light which can be varied according to the subject and desired effect.

Whatever your equipment, remember that bellows extension (or extension tubes), *not* a telephoto lens, is the important thing in extreme close-up photography.

As to processing, I recommend a fast film and development for strong contrast. Try cutting exposure by about one-half and increasing development time by about 50 percent. The texture of insect shells, wings, etc., can be dramatically emphasized by this method, especially if strong sidelighting is used to make the picture.

One other point—remember that exposure compensation must be made with extreme bellows extension. The simplest way to compute the necessary increase in exposure is to use the Kodak Copying Dataguide (50 cents) or the Effective Aperture Computer included in the Kodak Master Photoguide ($1.75), both of which are readily available at camera dealers.—

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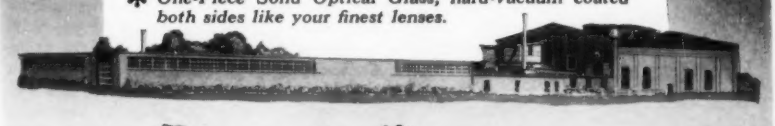

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legal problems in photography

Want To Help Change Copyright Laws?

During recent months attorneys George Chernoff and Hershel B. Sarbin have suggested in this column a way for photographers to get free copyright protection for their pictures over a limited period of time. They have also called for a revision of the copyright laws by Congress to eliminate the hardships imposed upon photographers by the $4 registration fee per picture requirements under present law.

The editors of PHOTOGRAPHY magazine believe the problem of copyright protection for pictures is of vital importance to all photographers, and the response to the columns on this subject from our readers demonstrates that they agree with us.

We also believe that if the copyright law as it affects photographers is to be changed, all photographers, amateur and professional, should have an opportunity to present their views. This law affects all photographers everywhere.

Accordingly, we have asked the regular authors of this column whether they would be willing to examine and consider the ideas of individual photographers and camera clubs in trying to work out a proposed revision of the copyright laws for presentation to the Copyright Office and to Congress.

In the June issue Messrs. Chernoff and Sarbin expressed their view that the present $4 registration fee per picture is one which photographers, whether professional or amateur, can ill afford. They suggested that since a book hundreds of pages long can be copyrighted for one $4 fee, photographers should also be given the right to copyright all pictures taken during a designated period for a single fee.

We would like to know what you, whether you are a professional or an amateur photographer, think about this question. Perhaps you believe the idea of one fee to cover all pictures taken during a particular period is the best answer. Or maybe you have an alternative plan to present.

In any event, drop us a note, even on a postal card, so that your ideas may be heard. Certainly the feelings of the more than 400,000 readers of PHOTOGRAPHY are entitled to some weight and consideration by Congress if the copyright laws affecting them are to be revised.—

3-D Pictures

(*Continued from page 72*)

pends on many "cues" such as relative object size, the interruption of overlapping shapes, the relative speed of moving objects, the way in which tonal value and color tend to grow less intense with distance.

If you've ever seen Cinerama or one of the other wide-screen movie processes, you've had a vivid demonstration of how such cues can create a 3-D effect. When "wrapped around" by one of these eye-filling screens you soon are pulled into the picture. You get the feeling that you are viewing the actual scene. This is largely due to the fact that the human eye sees with areas of "peripheral vision" surrounding the central areas of sharp vision, as well as with the central areas themselves. When the fringe zones are filled with cues to depths you are tricked into forgetting the lack of true stereo vision.

It follows, then, that if you want a feeling of depth or space in your picture you should print it as large as possible. In general, the bigger you make the print the more pronounced the illusion of depth will be because more of the viewer's eye will be filled with the picture, assuming a normal viewing distance, of course. For example, Brett Weston's accompanying landscape of Mono Lake (pages 76-77) captures the expansive sweep of Western skies and mountains, but printed small it would lose some of that feeling.

Another way to prove that size lends depth is to examine a contact print first with your naked eye and then through a magnifying lens. When blown up by the lens, most prints will convey a much more vivid impression of depth.

There's another intriguing trick that works for some people. Try examining a print with *one eye* only. The effect can be startling: a flat picture can look as rounded as a stereo slide. To increase the illusion, view the print through a tube made by rolling up a sheet of paper or simply by cupping your fingers together, or by making a pinhole in a sheet of cardboard.

Visual tricks aside, there are many simple, straightforward things you can do to put depth in your flat pictures. One of the most important is to make good use of perspective.

The so-called laws of perspective are based on a simple optical fact; objects look bigger when they are closer to the eye. If we see two men (or any other objects which experience tells us are about the same size), and one looks bigger than the other, then we assume that the bigger one is closer. Even when the objects are reproduced as flat images on the same plane, the eye can be fooled into accepting them as separated in space.

Perspective depends on the distance from the viewer to the objects viewed. Changing the camera's lens does *not* alter perspective, if the camera is kept at the same distance from the objects photographed. However, different focal lengths do permit you to move farther back (to

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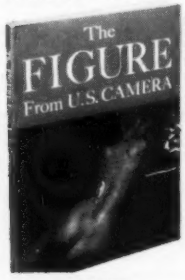

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flatten perspective) or move in closer (to exaggerate it) while maintaining the image size you want.

This latter fact is what makes a wide-angle lens, with its shorter-than-normal focal length, so useful for increasing the illusion of depth. With such a lens you can move in close to your subject and still include as much in the picture as you would get with a normal lens at a greater camera-to-subject distance. Because you are closer, the apparent size differences between foreground and background objects is increased. For two dramatic examples, see Ralph Crane's "Bad Boy" shot with the man looming hugely in the foreground and the tiny figure of the boy in the background (page 74), and Grey Villet's terrifying view from a skyscraper (page 74).

One time-tested device for creating the illusion of depth is to include receding parallel lines which appear to converge. No doubt you've seen many examples of this: angle shots made up at a tall building or down from a window, railroad tracks or sidewalks running to a point on the horizon. Here again, a wide-angle lens will help exaggerate the effect.

Another useful optical device is selective focus, demonstrated dramatically in Peter Basch's view of the Eiffel Tower (page 73). If you focus sharply on a foreground object and blur the background, you divide your picture into contrasting zones of space. The sharply focused image seems to stand out from the blurred background. A lens of long focal length, a wide aperture, or a short distance from the lens to object focused upon will give you the necessary shallow depth of field. For details, see *Selective Focus*, elsewhere in this issue.

Paradoxically, extreme depth of field also can add a feeling of depth to your pictures, especially in the case of landscapes, seascapes, and other long shots. By stopping down to a small aperture you will record everything sharply from nearby to infinity. The eye tends to be led into the picture from detail to detail. Again, see Weston's landscape for a good example of this.

Since humans are not blessed with X-ray vision, we are conditioned to expect that when one solid object is placed in front of another solid object, the more distant object will be hidden. Here is another highly useful cue for achieving the 3-D illusion. Include sharply-defined overlapping forms in your pictures and you will trick the viewer's eye into seeing a dimension which isn't there. Ben Rose used this technique in his bizarre still-life of a chess piece placed against a checkerboard pattern (page 75).

Lighting, too, is extremely important in creating the illusion of depth. Most photographers are aware of this when they speak of "texture light" or "modeling light." Actually, any lighting except the flat front variety will tend to create a 3-D illusion if it throws form-revealing shadows. Strong side or backlighting does this most dramatically (see the spread of pictures on pages 78-79 by Andre de Dienes, John Geraci, and Sol Libsohn).

Because of the veiling presence of moisture in the atmosphere, distant objects

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outdoors tend to look lighter in tone than do nearby objects. The result is "atmospheric perspective"—a progressive fading of tones from near to far. This effect can be recorded by the camera, as in Gene Pyle's shot of motorcycle cops under the arches of a bridge, page 80.

Just as light tones seem to recede, dark tones tend to advance. By including a large, dark-toned foreground object in your picture you can put both image size and tonal value to work. See the interior view of McSorley's Ale house (page 80) with a pot-bellied stove looming in the foreground as a counterpoint for the sunny, smoke-filled background.

The ancient device of framing—enclosing the picture area with a strong, dark form—is a similar technique. If the frame isolates the subject it can add a feeling of depth. However, if the frame runs into the subject so that the two form a unit, then the result may be a two-dimensional pattern rather than a picture with depth.

Color photographers have an additional tool to manipulate. Cool colors—blues and greens—tend to recede while the warmer colors—reds, oranges, and yellows—tend to advance. By placing high-key, cool colors in the background and strong, bright colors in the foreground you help the eye imagine it sees depth in your transparency.

Extreme close-ups made with an extension tube, bellows, or supplementary lens, often give a vivid impression of depth. The reason is twofold: the extremely short distance exaggerates relative image sizes, and depth of field is very narrow. Notice that only the chin of Gescheidt's sneezing man (page 81) is razor-sharp; the rest of the face rapidly falls out of focus.

Usually the pictures which most strongly retain a feeling of depth and roundness are those which contain sharply defined detail and a wide tonal range—good "print quality" as it is generally understood. A realistic and detailed rendition of tone and texture seems to help the eye in imagining it sees depth where none actually exists. Adequate contrast—rich, strong blacks and pure whites—also is more effective than low contrast. A "flat" print is flat in more ways than one—it usually lacks a dimensional quality as well as contrast.

Learn to use the many methods described above and illustrated in the accompanying portfolio. Often two or more can be combined in the same picture. If you apply them effectively, your photographs will take on new strength and strike the eye with greater impact.—

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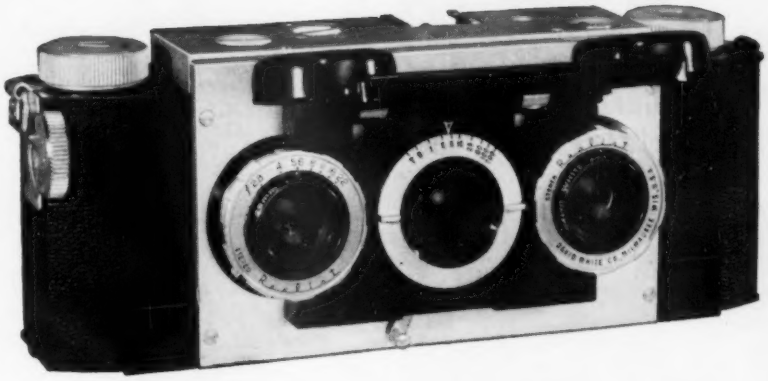

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YOU CAN PHOTOGRAPH BATHING BEAUTIES

Taking glamorous beach shots isn't difficult, as you can discover for yourself by following these directions

By JOSEPH FOLDES

To avoid sun-squint, model kept eyes closed until just before shot was made.

Posing model with back to sun provides pleasing pattern of light and shadows.

Subdued light of a hazy day is more evenly diffused, reduces sharp contrast.

WHEN YOU'VE SEEN appealing photographs of pretty girls posed on beaches, you probably (like most of us) have decided that you'd like to make similar shots. When you finished your pictures, were they as good as the ones which inspired you? If not, any of several factors may have been responsible—distorting shadows, an awkward pose, a distracting background; or it may have been a technical cause—most beach negatives are too dense, because of overexposure and/or overdevelopment.

Of course, study and practice will help you gain skill and technique—but as a beginner you *can* make good photographs of this type by following the instructions given here.

For your model, select any pretty girl of your acquaintance—she need not be a professional model. Her bathing suit, either one-piece or two-piece, should fit snugly.

Choose a time when the beach will not be crowded—early in the morning, preferably on a week-day, or when the weather is partly cloudy (directions for photographing under lightly overcast conditions are given in this article). Select a spot at the beach where you can pose your model without including anyone else in the picture.

The top and center photographs at right are examples of beach shots made on a clear, sunny day. The kneeling pose is a good one to follow in beach shots, as it is easy to assume and usually can be held without strain or awkwardness by the most inexperienced model.

To get the same effect as that in the picture at top, have your model face the sun—which should be at *your* back. After the pose has been arranged, and while the camera is being set up and focused, the model should keep her eyes closed against the sunlight. Just before the picture is taken, ask her to open her eyes and smile, to give a spontaneous, informal effect.

Now make three exposures—each 1/100 second, at *f*/22, *f*/16, and *f*/11, respectively. Your film should be a fast panchromatic type such as Kodak Super-XX or Ansco Superpan Press. For a box camera, use a slower panchromatic film, like Kodak Plus-X or Ansco Supreme, and the "instantaneous" shutter setting.

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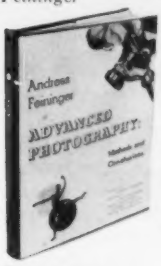

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shown in the center photograph. Here, positions of photographer and model are reversed from those used for the first picture—for a shot like this, *you* face the sun—and your camera must be equipped with a lens shade (sunshade). Again, make three exposures of 1/100 second each, at $f/11$, $f/8$, and $f/5.6$, respectively. If you are using a box camera and plan to make all your shots with this type of lighting, or on a hazy day, use the same type of *fast* panchromatic film as recommended for camera with lens stops.

The third picture was made when the sun was lightly overcast. On those slightly cloudy days, pose your model in a position similar to that shown here, and make three exposures of 1/100 second each, at $f/11$, $f/8$, and $f/5.6$. With box camera, fast panchromatic film should be used (see foregoing paragraph) and, again, instantaneous shutter setting.

Develop your negatives in any standard fine-grain developer; replenishing should be handled in accordance with the manufacturer's instructions. Agitate frequently during developing. Finex-L was used to develop the negatives of pictures on page 104 for 15 minutes at 68 F. Fix your negatives in hypo containing hardener, then wash them for about 35 minutes in running water (approximately 68 F) and hang them to dry.

Make your prints on No. 1 or No. 2 paper, if you have a condenser enlarger—if your enlarger is of the diffusion type use No. 2 or No. 3 paper. Try to get contrast similar to that of the examples shown here. Develop the prints in a standard developer such as Kodak Dektol or Ansco Vividol.

And there you are—it wasn't really difficult, was it? And if you have followed the instructions carefully you should have some pleasing results.—

contests and markets

UNITED STATES BREWERS FOUNDATION is again running a Family Life Photo Contest open to newspaper and magazine photographers and free lancers of professional status. Photographs taken between December 1953 and December 1, 1954, and postmarked no later than December 7, are eligible. Ten prizes, with a top prize of $500, will be awarded for the best photographs, published and unpublished, showing members of an American family engaged in some activity expressive of family life. An unlimited number of 8x10 photographs may be submitted to Family Life Photo Contest, Room 1025, 420 Lexington Ave., New York 17, N. Y.

GAINES DOG RESEARCH CENTER has announced a contest featuring pictures of dogs. Any number of black-and-white photographs of any size are eligible for entry before the deadline of September 20. Original negatives as well as releases from dog owners must be available from photographers or winning entries. Each photograph must have the photographer's identification on the back as well as technical data and must be covered by return postage in order to be accepted for consideration. Send entries and requests for official rules to Gaines Dog Research Center at 250 Park Ave., New York, N. Y.—

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New Super-Speed I-R-Film

(*Continued from page* 68)

What do we sacrifice and what are the hazards? The principal loss is quality. An infrared portrait usually looks terrible. Eyes resemble bottomless holes and the most carefully rouged cheeks and made-up lips come out white. Veins and beard stubble show through the white translucent skin. But for subjects other than portraits, the results are generally quite excellent, and identification is usually immediate and effortless. The main hazard is the danger of accidentally fogging and physically damaging the film. The emulsion is sensitive to excessive heat and to pressure. The smallest leak in the lip of a daylight-loading cassette or in an unwound focal-plane shutter can ruin half a spool of film. For safety's sake, the film should be handled carefully by the edges and loaded and unloaded only in a pretested pitch-black darkroom. Moreover, the developing time is extremely critical, especially when we develop to the necessarily high gammas that produce the extreme film speeds we're after.

Kodak High Speed Infrared Film, like all other infrared sensitive materials, responds to blue light as well as infrared radiation. Since the new material is also slightly sensitive to the rest of the visible spectrum, it must be loaded and processed in absolute darkness. If the photographic effect of the film's blue-light sensitivity is not desired, as in aerial or mountain photography when haze penetration is required, use of a red Kodak Wratten No. 25 Filter is recommended. If only the infrared effect is wanted, either the Wratten 87, 88A, or 89B filter can be used. For maximum response to bad-light situations, the film is exposed without any filter whatever, so that all of the visible light as well as the infrared radiations are used in forming the photographic image.

In view of the fact that the maximum sensitivity of this film is in the infrared region of the spectrum (between 7700 and 8400 Angstroms), sharpest results are obtained by racking out the lens about ¼ of 1 percent of the focal length of the lens—after focusing by scale or rangefinder. (Infrared rays normally come to a focus behind the plane at which visible light rays are focused, although some recently designed Swiss lenses have coincident focus for visible and infrared rays.) Many miniature camera lenses have an "R" mark engraved on the lens barrel to indicate the proper reference point for infrared focusing.

How do you expose this new film? It depends upon the infrared reflectiveness of the subject matter as well as the degree of development. It's a good idea at first to bracket your exposures, giving a full stop or two more and a full stop or two less than the exposure indicated by your meter or, by your data for a similar setup photographed in the past. For outdoor sunlight exposures, an exposure index of 200 can be used as a starting point, assuming that a Kodak Wratten #25 filter is used. (Open up half a stop if em-

"THE VANDALS," by Georgia Engelhard, enlarged from portion of a 4x5 negative on a Federal Model 450.

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ploying an 89B infrared filter, instead.) You will quickly discover that scenes including natural greenery and other good infrared reflectors will require less exposure than built-up areas and other infrared absorbing objects.

As a result of its unprecedented infrared speed, the new film has opened up many new possibilities in "blackout photography" where the light source is covered by a filter or dye coating that freely transmits infrared and absorbs almost all the visible-light radiations. Using the recommended developing procedures below, we were able to establish a guide number of 240 for G-E 5R flashbulbs aimed directly at the subject in a Busch focusing reflector at the intermediate setting. With a Heiland Strobonar V, HR-40 speedlight unit, the reflector shield covered with a Wratten #87 infrared filter, a guide number of 160 produced excellent exposures. In addition, some very dramatic results were obtained by "bouncing" the radiations from these two sources against the intersection of the ceiling and far corner of a 12x20-foot apartment-house living room so that a dull red glow was barely visible at the instant of the flash. The speedlight produced excellent results at $f/8$, the 5R flashbulbs at $f/16$.

Although our bad-light test exposures with the new material were managed very handily with our respective 35-mm Leica and Nikon cameras, their focal-plane shutters made it impossible to make blackout flash and speedlight exposures at the faster shutter speeds. We found a ready answer to the problem in the 35-mm Voigtlander Prominent camera, whose behind-the-lens Synchro-Compur shutter enabled us to use a variety of lenses for synchronized infrared flash and speedlight exposures at all shutter speeds through 1/500 second.

Kodak technicians showed us excellent exposures on the high-speed infrared film made by the light of an automobile headlight covered with a Wratten #87 filter at a distance of 50 feet with the camera set at $f/8$ and 1/25 second; also an audience-reaction movie exposed at 16 frames per second and $f/2.8$ with the auditorium dimly lit by six 100-watt ruby lamps directed at the ceiling. (White 100-watt tungsten lamps in the same fixtures were found to produce 1 foot-candle of illumination on the auditorium floor when attempts were made to establish equivalence between the radiations from ruby lights and measurable visible light.) In both cases, the infrared film was processed for 14 minutes at 68 F with intermittent agitation in Kodak D-19 developer.

The developing instructions that come with Kodak High Speed Infrared Film suggest 8 or 14 minutes immersion in D-19 at 68 F with intermittent agitation (which produces gammas of 2.26 and 2.61 respectively), as well as 17 minutes in straight D-76 (for a gamma of 1.3). With subjects exposed under 50-watt incandescent bulbs, we found that D-19 gave us excessive contrast without any apparent increase in shadow detail over D-76. Prolonging our development in D-76 to 24 minutes (nominal gamma of 1.6) gave us still more speed without

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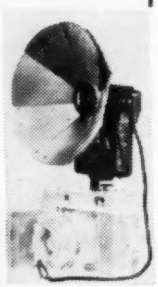

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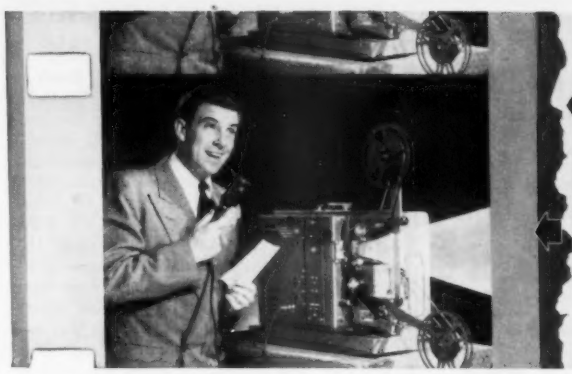
excessive highlight blocking. We tried processing with the new high-speed film in fresh Promicrol developer, and found that 25 minutes at 68 F with intermittent agitation gave us quality very much like that produced by D-76 at 24 minutes, but with a trifle more shadow detail. Under these conditions, an exposure index of about 1,000 could be assigned for average human subjects lit by 50-watt lighting.

The new high-speed infrared film is indispensable when the exposure light is so yellow or red that fast panchromatic films are impractical; or when you are obliged to make "blackout" flash exposures at more than 10 feet with minimum risk of detection. Available-light specialists who have standardized on Kodak Plus-X film developed in Promicrol for 12 to 14 minutes at 68 F (for speeds of 320 to 640) find that the effective film speed slides down to 160 and lower when the lighting is visibly yellow but barely bright enough to be measured. Substituting Kodak High Speed Infrared Film, developed in Promicrol for 12 to 14 minutes at 68 F, for the Plus-X film will enable them to regain the 320-to-640 exposure index which they are accustomed to using. Under "impossible" lighting when the new infrared material is used as a last resort, 25 minutes in Promicrol at 68 F will suffice to pull the maximum effective emulsion speed out of the film.

We noticed too that graininess was more closely related to exposure than to the degree of development. Overexposure and excessive densities are to be avoided as much as possible. This gives rise to the question of an instrument that could possibly measure the intensity of infrared radiation and relate the result to the photographic exposure. Recently developed Kodak Ektron Detectors, principally a bar of lead sulfide connected to electrical sensing apparatus, offer a potential method of developing an infrared exposure meter.

This article has necessarily dwelled on the applications of the new film to general bad-light photography where every last vestige of film speed is required to produce identifiable photographic images. However, the material will obviously be of inestimable value to scientific and industrial photographers now that it is generally available. Its great speed has greatly broadened the scope of infrared photographic analysis. For example, where many medical studies were formerly limited to still photographs illuminated by powerful flash sources, the new film permits revealing motion pictures to be made under continuous incandescent illumination. Then again, heat-distribution studies which were beyond the sensitivity of earlier infrared materials are now quite practical thanks to the availability of the high-speed film. Photomicrography, crime detection, industrial time and motion studies, and a score of other industrial applications have been developed or broadened in the short time since the high-speed material was introduced as a special-order product. The months to come should see an even broader expansion of its applications to industry as well as to general photographic work.—



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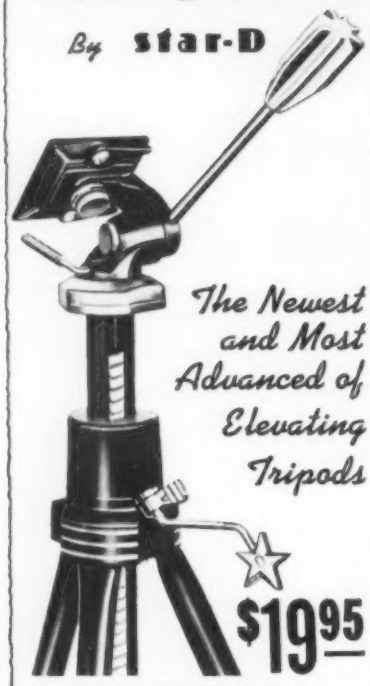

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(*Continued from page 92*)

Deckel of Munich, differs from conventional between-the-lens shutters in four essential respects: (1) both the shutter-speeds and *f*/-stops are equally spaced on their respective scales; (2) a standard series of shutter speeds is employed, each exposure time being half that of each preceding one: 1, ½, ¼, ⅛, 1/15, 1/30, 1/60, 1/125, 1/250, and 1/500 second; (3) shutter-speed and lens-diaphragm controls are coupled to each other so that doubling the exposure time shuts down the lens a full stop, and halving the exposure time opens up the lens a full stop, and (4) the shutter is engraved with a series of equally spaced "light value" numbers with the indicator coupled to the lens-diaphragm control of the shutter. Each number in the scale represents twice as much prevailing illumination as each preceding number.

The "light value" setting of the shutter depends upon two factors—the speed of the film used and the brightness of the photographic illumination. It can be determined with a suitably calibrated exposure calculator or quick-reference scale like the one on the back of the new *f*/3.5 Rolleiflex or measured with one of the new European exposure meters calibrated in standard Compur "light values." (The first of these meters on the U.S. market is the Sixtomat x-3—see page 12.) After you have set the light-value indicator of the Synchro-Compur shutter, you merely select the desired shutter speed, and the lens automatically opens up or closes down to the correct opening. That's all there is to it. Incidentally, on the basis of practical lens-aperture limits, a series of standard "light values" ranging from 0 to 20 will take care of almost every conceivable photographic situation. The range on the new *f*/3.5 Rolleiflex extends from 4 to 18 inclusive.

Installed in the *f*/3.5 Rolleiflex, the new Synchro-Compur shutter "with light values" has caused a few changes in the traditional appearance and operating characteristics of the camera. The new equidistant spacing of the *f*/-numbers on the lens-opening scale is immediately apparent, and for the first time, there is an *f*/16 marking instead of a dot between the *f*/11 and *f*/22 settings. However, the *f*/4 mark is omitted, being replaced by the end of a horizontal bar on top of the *f*/3.5 mark. Many of the intermediate shutter-speed settings are new, although the range remains the same. Additionally, the high-tension spring that used to be incorporated in the shutter to actuate the 1/500-sec setting is gone, and the shutter may be moved on or off the 1/500-sec setting at any time. Previously, the speed had to be set before the shutter was cocked.

The "light values" of the new shutter are engraved on the face of the camera's shutter-speed control dial. The movable "light-value" pointer which pivots on the hub of the shutter-speed control dial is adjusted to the proper value number by moving the lens-diaphragm control dial. Although adjustment of the shutter-speed control causes a compensating adjustment of the lens diaphragm (*f*/-stop), the shutter-speed setting is not changed when the diaphragm control is moved. Thus, the "light-value" system can be by-passed by first setting the shutter-speed control and then making the necessary adjustment of the lens diaphragm control indicated by the exposure meter or table, or by past experience.

The interlocked shutter-speed and diaphragm controls of the Synchro-Compur shutter in the *f*/3.5 Rolleiflex scan the camera's entire range of full lens stops (from *f*/4 to *f*/22) only when "light values" of 9, 10, 11, 12, and 13 prevail. Thus:

SHUTTER SPEEDS (Seconds)

Lens Stops	*Light Values:* 9	10	11	12	13
f/4	1/30	1/60	1/125	1/250	1/500
f/5.6	1/15	1/30	1/60	1/125	1/250
f/8	1/8	1/15	1/30	1/60	1/125
f/11	1/4	1/8	1/15	1/30	1/60
f/16	1/2	1/4	1/8	1/15	1/30
f/22	1	1/2	1/4	1/8	1/15

With higher "light values" than 13, the shutter speed coupled to *f*/22 is the slowest that can be used and with lower "light values" than 9, the shutter speed coupled to *f*/4 is the fastest that can be used—unless you want to open up half a stop to *f*/3.5 and take a chance on slight underexposure at the next faster shutter speed.

The combination of shutter-speed and diaphragm controls in a single adjustment identified by an exposure or light-value number is similar in some respects to the system used in the Model 95 Polaroid-Land "1-minute" camera. The Polaroid exposure numbers range from 1 to 8, and there is a special G-E Polaroid exposure meter calibrated in these numbers. However, the Polaroid system lacks the flexibility and reciprocity of the new Compur system, for each number represents only one shutter-speed and lens-stop combination. For example, No. 1 represents ⅛ sec at *f*/11 and No. 8, 1/60 sec at *f*/45 with intermediate numbers representing a variety of in-between shutter speeds and *f*/-stops.

In addition to the distinctive and revolutionary new Synchro-Compur shutter, the new *f*/3.5 Rolleiflex incorporates most but not all of the features of the trail-blazing 2.8C Xenotar model. The interior of the camera is baffled; there is now an oversized focusing knob with a large depth-of-field scale and a built-in film identification and exposure-index reminder, a self-locking back hinge, quick-fastening neck-strap coupling, and also the much desired by-passing release for the anti-double-exposure mechanism. The locking flash-connector plug of the new model is similar but not identical with that of the 2.8C. The single feature of the 2.8C camera most obviously lacking in the new one is the built-in Rolleikin accessory counter knob, which can be installed separately.

The new Rolleiflex Automat with *f*/3.5 Schneider Xenar lens is priced at $234.50 including Eveready case, and the same model with *f*/3.5 Zeiss Tessar lens, at $249.50—$15 and $10 more than the respective earlier versions which are now discontinued.—*Norman C. Lipton.*

Beauty Below the Border

(*Continued from page* 45)

feminine form everywhere, even beyond the farthermost outposts of civilization, and I couldn't resist the temptation to imprison it on film. Those semi-clothed jungle belles are often sullen, though, as well as sultry, and had to be teased, cajoled, or bribed into permitting a photographer around. Some fled into the bush without giving a fellow a chance to exercise his persuasive powers. It's fun to negotiate with a scintillating subject whom I've ferreted out of the meadow, marketplace, or mountaintop, using pesos or bangles as a lure to my lens, which isn't so different from the Hollywood mode of operation. Women are the same all over, I suppose, though don't take my word for it. With some sort of working arrangement made, you either pose them carefully or shoot them candidly as they go about their chores or chopping corn, selling goods in the market, and so on.

I don't happen to be one of the latter-day natural-light addicts and you'll generally find me toting a portable electronic flash unit over my shoulders wherever I go, indoors or out, day or night. Of course, I often shoot by natural light, but I like to lug my unit along as a fill-in when the sun backlights the subject (I think reflectors are a bore and a nuisance when trying to shoot under less-than-perfect conditions).

When searching an area where I might want to "shoot from the hip," I keep my exposure set at 1/100 second at $f/11$. If I don't have time to adjust speed and aperture beforehand, I can get a printable negative from such an exposure, either long shot or close-up, generally speaking. I carry only one type of rollfilm in my bag, the fastest panchromatic (Super-XX), so I don't have to grope around for what I want to use in my ever-present Rolleiflex.

Working outdoors in daylight, I often use a light-green filter over my lens to darken sky tones and lighten up green foliage in the background. Also, I love the way it gives rich full tones to the skin and lips of the female face. Nowadays, I practically never use a yellow filter. The green does everything a yellow one can do, only much better, I say.

The Latins think feminine avoirdupois is sexy, unlike Americans who prefer fulsome flesh only in specified spots. The Latins are also mad about blonds of all varieties—platinum, golden, ash, or peroxide. There's no dearth of any type beauty in the lands under the Southern Cross, but I preferred the off-beat types. The most exotic and exciting type of primitive pulchitrude Pat and I discovered in South America was the Colorado (Spanish for red) Indian girl of the friendly Pinchincha jungles of Ecuador. In barbaric splendor, her ornaments and body paints rival the beauty of a tropical bird. Nude from the waist up, she bedecks herself in long, brightly colored ribbons, necklaces of beads and mirrors, brilliant scarves, and golden amulets. She paints her face and body with blue and black stripes over an orange base, and

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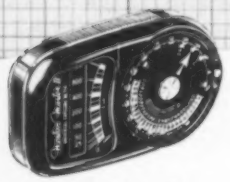

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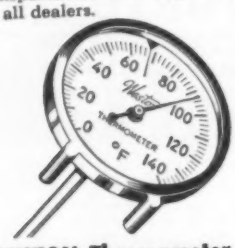

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blackens her hands, feet, and teeth with vegetable dyes. She spends as much time on her coiffure and make-up as any Park Avenue lovely. The beauty in my shot had adorned herself thus to enjoy a fiesta in the village of Santo Domingo de los Colorados. The Colorado Indians have never been subjugated like other Indians and mestizos of the jungles. Every man is king of his own plantation and every girl a pagan princess in her own right.

A few days after we left the heat of Ecuador, we were cursing the cold of the high Andes in Ayaucho, Peru. The ancient forts and palaces of the Inca wonderland were impressive to behold, but so were the Quechua Indian girls, descendants of the Inca nobles, and I found plenty of both architectural and anatomical beauty to fix my focus on. Women of this area wear costumes that are warm as well as colorful; however, not a hundred miles away from Ayaucho, beyond the precipitous drop of the Andes into the Amazon jungles, the natives wear nothing but a brief skirt, decorated with beads and bangles.

We arrived in Rio de Janeiro in time for their Carnival, which is also a Carnival of Cheesecake. Especially beautiful were the ebony-skinned women from the "Kingdom of the Negroes" on Rio's hillside slums who array themselves in resplendent finery and come singing, shouting, and samba-dancing down the boulevards by the thousands, their procession taking hours to pass the judges' stand on the finale night.

On to Surinam, Dutch Guiana, where we found an abundance of Javanese belles, possessed of beauty and unsophisticated glamour, who spin and toil on the plantations there. (The Javanese were brought to Surinam as contract laborers at the turn of the century.) Ponekim was one of these Java jewels. We were driving along a jungle trail when we came across this completely captivating girl petting her parroquet in a story-book setting beside a brook that was really babbling. Needless to say, we piled out of our jeep then and there and spent the next couple of hours shooting, Ponekim proving to be quite agreeable. A Moslem maiden whose ancestors came from far-off Sumatra, she was an assemblage of all the graces inherited from her people.

I'm now back among the glittering glamour girls of Hollywood where the cost of the package so often exceeds the value of the contents, yet I often flip through my photographs of the dark beauties who beguiled my fancy below the border and think of the old adage: Beauty, like gold, is where you find it.—

Color Latitude

(*Continued from page* 62)

intense ones. (See the following article on color filters for another way to control the colors in your pictures.)

The experience of many professionals who have used Kodachrome Type A film under available light conditions indicates that this emulsion permits more overexposure than underexposure. The general rule is to push through as much light as you need for the essential shadow detail, and let the highlights fend for themselves.

For the purpose of this article we limited ourselves to testing *Daylight* Kodachrome out-of-doors. Although this too exhibited a lot more latitude than we had a right to expect, the latitude tended to fall in the opposite direction from that of Type A film. In general it leaned more in the direction of underexposure than overexposure.

Although our tests should not be considered conclusive or definitive, they should provide a reliable starting point from which you can make your own experiments and form your own opinion. In a very real way the determining factor is not so much the film, the lighting conditions, or the subject matter, as it is your own private concepts concerning what you want in a color photograph. Following are some of the things we observed:

Under almost every kind of daylight situation we found that within a range of one full stop overexposure and one stop underexposure every transparency was usable, and the half stops on each side of the meter reading usually gave results very similar to the exposure based on the meter reading.

When the lighting was very flat, such as on hazy days or in the open shade, very often an exposure range starting at two stops over and going on to two stops under yielded acceptable transparencies. In some cases, where the color contrast as well as the lighting contrast was low, this stretched out to as much as three stops under, but only two stops over.

In very contrasty light, the latitude frequency lies entirely on the underexposure side of the scale, sometimes running down as far as three stops, but usually ending abruptly at two.

Aside from special effects such as semi-silhouettes or purposely burned-out highlights, backlighted pictures allow the least latitude, especially if flesh tones are included. In none of our experiments did this exceed more than plus-or-minus one stop, even being very tolerant.

Regardless of all else, the most critical test of color latitude is flesh tones. Beautiful effects often can be achieved when people are not portrayed, but we are so conditioned to recognizing pleasing flesh tones that when the exposure is even slightly off we usually consider the result objectionable. The exception, of course, is the frankly unrealistic type of picture where we deliberately try to create an off-beat effect.

Richly-saturated colors—strong reds, yellows, greens, and blues—allow more exposure variation than do light pastel colors. Notice how much better the brilliant colors of the macaws hold up in comparison to skin tones at both exposure extremes in the accompanying pictures. Given overexposure of more than one stop, pastel colors almost always will wash out while the deeper hues remain acceptable.

This exposure latitude is important for all color photographers, from novice to expert. Most of the time most of us are making use of it when we take casual meter readings or rely on exposure guides or the data slips packaged with the film. The more careful worker also can make this latitude work for him. There are at least four important ways.

1 Although the latitude of Kodachrome Daylight film is substantial, it is by no means as great as black-and-white latitude. However, there is a tendency among some of us to fuss and fret too much over color exposure, with the result that many good pictures are gone before we're ready to shoot. Considering the latitude we do have, this is unfortunate. In nine cases out of 10, our first quick exposure meter reading is close enough for acceptable color quality. Bear in mind, we are not advocating sloppy technique. What we do say, however, is that there's a lot of exposure leeway built into Kodachrome, and it is not necessary to treat each exposure as a scientific problem once a general, over-all estimate has been made with a meter or guide.

2 This latitude can most profitably be employed to create special effects, preserve or enhance nuances in color or lighting, and strengthen our pictures. For example, a slight degree of overexposure often can make your subject "jump away" from a brighter background because the highlights will brighten up more rapidly than darker areas. Or moody atmosphere often can be created by slight underexposure without materially damaging the color quality or flesh tones of the subject.

3 When in doubt as to what will happen when exposure is varied we can bracket ourselves by shooting a series of exposures on either side of the meter reading. Bracketing usually is done to insure that at least one picture turns out technically perfect. But it also can be a creative tool for exploring the possibilities of color photography. Even if we end up by choosing the meter-reading exposure as the best transparency, we've benefited because we've learned a little bit more about film-exposure relationship—knowledge that may be useful later on.

4 Many of us have had the disappointing experience of sending a perfect transparency out for duplicating only to get back a harsh, contrasty copy transparency with pasty, washed-out highlights. Often this can be avoided by sending a somewhat underexposed transparency that is richer and flatter than the results we desire. Usually this underexposed original will produce a duplicate much closer to the transparency we consider correct. In general, the same rule applies when ordering prints from Kodachrome transparencies.

A final warning must be added. Throughout this discussion we have been talking about 35-mm Daylight Kodachrome only. Type A film used with a daylight conversion filter does not provide the same amount of latitude. Underexposure in particular will tend to give an over-all muddy effect if it veers much from the indicated setting.—

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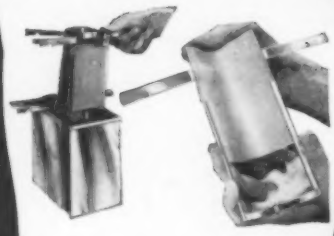

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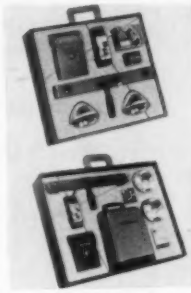

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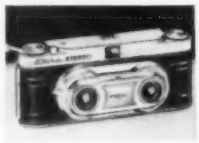

AUTOMATIC EDIXA STEREO CAMERA is now imported in two new models by Wirgin Camera Works, 705 Bronx River Road, Bronxville 8, N.Y. Both have an automatic lever which advances the film, winds the shutter, moves the exposure counter, and prevents double exposures. Both models have f/3.5 matched Steinheil Cassar lenses. In Model 1A Edixa is mounted in Vario shutter and is priced at $59.95, while with the Pronto Shutter Model IB costs $69.95.

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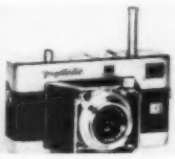

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CINEMATAR is the trade name for wide-angle and telephoto attachments for Bell & Howell 220 and 252, and Brownie f/1.9 and f/2.7 8-mm movie cameras. Both attachments have full coverage at full aperture, according to the makers, Elgeet Optical Co., 838 Smith St., Rochester, N.Y., and both are hard-coated and have a 4-element lens system. The wide-angle type costs $18.90 and the telephoto $19.90.

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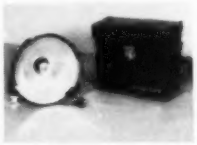

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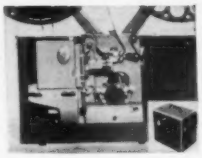
PROJECTION & VIEWING EQUIPMENT

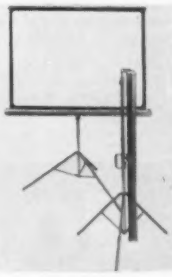
VICTOR 16-MM SOUND PROJECTOR is announced by Victor Animatograph Corp., Davenport, Iowa. Features are: air-conditioned film gate; sapphire-tipped pawls; reservoir for controlled oiling; self-adjusting film shoes; air-conditioned lamp enclosure; flat-field lens; optical system said to provide 56 percent more light with Mark II Shutter; finger-tip control panel, etc. Three sizes are available, for small, medium-size, and large audiences. Prices are, respectively, $415, $447, and $565.



AN OPTICAL STEREO VIEWER and one 3-dimensional color slide will be sent without charge or obligation to readers who write to Olden Camera & Lens Company, 1265 Broadway (at 32nd St.) New York 1, N. Y. between July 1 and August 10, 1954. This is part of Olden's current educational program in stereo photography intended to give camera enthusiasts a "taste" of 3-D. The sample viewer and slide can also be obtained in person at Counter "B" of the Olden Company premises by presenting this news note.

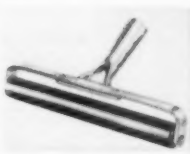
REDUCTION ATTACHMENT has been developed by Charles Beseler Co., 60 Badger Ave., Newark 8, N. J., for its Vu-Lyte Opaque Projectors, priced at $35. It effects reduction of projected-image size to 30 percent of the size of the original. In general, the degree of reduction depends upon the focal length of the lens in use. For specific answers to projection problems for educational and other groups, address Beseler's Education Division, as above.

KNOX CORONET PROJECTION SCREEN is the first product of Knox Manufacturing Co., Franklin Park, Ill., which has long made parts for other screen manufacturers. Coronet has glass-bead screen surface; heavy fabric; auto-lock permitting secured extension to any position; self-folding tripod; a handle positioned for balanced carrying; and a heavy metal bracket locking case to tripod when folded. It comes in four sizes beginning at 30x40, which costs $13.75. A deluxe screen, "Commodore," costs $24.95 in the 30x40 size.



DARKROOM EQUIPMENT

SAFE ROLL PRINT ROLLER has been introduced by American Products Co., 3308 Edson Ave., Bronx 69, N.Y. The rubber roller rotates on a steel axle with brass bearings and a ventilated, easy-grip handle is angled for



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Kodak Signet, ctd. Ektar 3.5, Synchro, l. n.	59.50
Robot II, ctd. Xenon 1.9, Synchro, like new	69.50
Tele-Xenar coated 3.8, 75 mm f. Robot, l. n.	35.00
Clarus MS-35, ctd. Raptar F:2, Synchro, l. n.	75.00
Bantam Sp'l., ctd. Ekt. F:2, Sup. Syn., l. n.	89.50
Stereo Realist, ctd. 3.5, Synchro, like new	89.50
Contessa, T-ctd. Tess. 2.8, M-X Synch., l. n.	95.00
Vito III, ctd. Ultron F:2, M-X Synchro, NEW	97.50
Retina IIA, coated F:2, M-X Synchro, l. n.	95.00
Praktica FX, T-ctd. Tess. 2.8, preset, NEW	99.50
Revere "33" Stereo, ctd. 3.5, Synchro, l. n.	119.50
S. L. Contaflex 35, ctd. Tess. 2.8, R. F.	139.50
Prominent, ctd. Nokton 1.5, M-X Synchro, l. n.	155.00
Kine Exakta VX, T-ctd. Tess. 3.5, preset, l. n.	159.50
Kine Exakta VX, Fully Aut. ctd. Xen. 1.9, l. n.	269.50
Zeiss Pentapr. Finder f. Kine VX, l. n., case	39.50
T-ctd. Triot. F:4, 135 mm f. Kine, Preset, NEW	69.50
T-ctd. Tess. 3.5, 165mm f. Kine, NEW	99.50
T-ctd. Sonnar F:4, 300mm f. Kine, preset, NEW	249.50
Ctd. Fern-Kilar 5.6, 400 mm f. Kine, like new	149.50
Hershey Sunlite II El. Flash, compl., l. n.	55.00

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Leica IIIB, Summar F:2 or ctd. Elmar 3.5, l. n.	105.00
Leica IIIC, Summar F:2 or ctd. Elmar 3.5, l. n.	115.00
Same, coated Summitar F:2, like new	139.50
Same, coated Summicron F:2, like new	189.50
Same, coated Summarit 1.5, like new	199.50
Leica IIIF, coated Summitar F:2, like new	185.00
Same, coated Summicron F:2, like new	235.00
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For "Red Dial" IIIF with Selftimer, add	45.00
Kardon, coated Ektar F:2, like new	85.00
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Ctd. Summaron 3.5, 35mm, chrome, like new	59.50
T-ctd. Biogon 2.8, 35mm, ltwt., like new	85.00
Summar F:2 or coated Elmar 3.5, 50mm, l. n.	39.50
Ctd. Summitar F:2, 50mm, chrome, like new	65.00
Ctd. Summicron F:2, 50mm, chrome, like new	115.00
Ctd. Summarit 1.5, 50mm, chrome, like new	125.00
Ctd. Soremar F:2, 85mm, chrome, like new	99.50
Ctd. Nikkor F:2, 85mm, chrome, like new	99.50
Ctd. Elmar F:4, 90mm, chr. & blk., like new	42.50
Ctd. Elmer F:4, 90mm, chrome, like new	59.50
Ctd. Nikkor 3.5, 135mm, chrome, like new	95.00
Ctd. Hektor 4.5, 135mm, chrome, like new	95.00
Leitz Imarect Universal Finder, like new	26.50
Leica Cassettes, All-Metal, new type, ea.	2.25

CONTAX, NIKON, PENTACON

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Same, coated Sonnar 1.5, like new	139.50
Contax IIA, T-ctd. Sonnar F:2, like new	185.00
Same, T-ctd. Sonnar 1.5, like new	210.00
Contax IIIA, T-ctd. Sonnar F:2, like new	205.00
Same, T-coated Sonnar 1.5, like new	230.00
Pentacon, T-ctd. Bio. F:2, like new	159.50
Nikon, coated Nikkor 1.4, Synchro, like new	179.50
T-ctd. Biogon 2.8, 35mm f. Cont. IIA, IIIA	139.50
T-ctd. Tessar 4.5, 40mm f. Contax D, NEW	55.00
T-ctd. Sonnar 1.5, 75mm f. Contax D, NEW	135.00
T-ctd. Sonnar F:2, 85mm, ltwt., NEW	125.00
Ctd. Sun F:4, 90mm, f. Contax D, NEW	29.50
T-ctd. Sonnar F:4, 135mm, ltwt., like new	89.50
Same, NEW	109.50
Fern-Kilar 5.6, 400mm f. Contax D, ctd., l. n.	149.50

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Natl. Graflex II, B&L Tessar 3.5, like new	49.50
Kodak Reflex IA, ctd. 3.5, Synchro, like new	55.00
Stand. Rollei, coated Tessar 3.5, Solenoid, l. n.	79.50
Exakta B, Tessar 2.8, Synchro, like new	79.50
Ikoflex IIA, T-ctd. Tess. 3.5, M-X, like new	99.50
Auto-Rollei, ctd. Tess. 3.5, Heiland Solen., l. n.	105.00
Auto-Rollei, T-ctd. Tess. 3.5, (X) Synch., l. n.	125.00
Auto-Rollei, T-ctd. Tess. 3.5, M-X, used	145.00
Auto-Rollei, 2.8C, ctd. Xenotar, M-X, used	225.00

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Isolette III, ctd. 4.5, Syn., R. F., l. n.	34.50
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Plaubel 9x12cm. Antic. 2.9, D.E., l. n.	45.00
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Modiat II, ctd. Ektar 3.5, Synchro, l. n.	129.50
4x5 Crown Gr., latest, Tessar 4.5, l. n.	135.00
Polaroid Pathfinder, ctd. 4.5, KRF., l. n.	179.50

MOVIE CAMERAS, PROJECTORS:

Reliant 8mm, coated 2.7, like new	$ 45.00
Revere 99 coated B&L 2.8, like new	49.50
Revere 44, 8mm Mag., ctd. 2.5, l. n.	75.00
Cine Kodak K, 16mm, 1.9, like new	75.00
B&H Autoload, 16mm Mag., ctd. 1.5, like new	89.50
Bolex H-16 Leader, ctd. Lytar 1.9, used	215.00
Bolex H-16 Deluxe, ctd. Switar 1.5, used	335.00
Kodak W.A. 2.7, 15mm lens, "C" Adapter, l. n.	39.50
Ctd. Vivar 2.8, 16mm Visifocus lens, l. n.	49.50
Keystone K-66, 8mm Proj., 750 W., l. n., case	95.00
Revere 85 Deluxe, 8mm Proj., 500 Watt, l. n.	79.50
Revere 90, 8mm Proj., 750 Watt, like new	95.00
Kodascope EE, 16mm Proj., 750 W., like new	59.50
Kodascope 16-10, 16mm Proj., 750 W., l. n.	85.00
Keystone A-82, 16mm Proj., 750 W., l. n., case	99.50
Revere 16mm Sound Proj., 750 W., latest, l. n.	179.50
Kodaslide IIA, 150 Watt, like new	19.50
Skot, 300 Watt, like new, Blower, case	39.50
TDC Showak, 300 W., used, Blower, case	39.50
Revere, 300 W., like new, Blower, case	49.50
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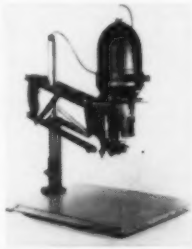
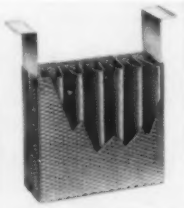
comfortable use. Three sizes are available: 6-in., $2.98; 8-in., $3.25; and 10-in., $3.95. All are said to impart a completely flat finish to all prints.

LT-DEVELOPERS have been formulated in four types for distribution by LT Products, 201 Front, Brooklyn, N. Y. All are impervious to deterioration and oxidation, even when left for a day in uncovered trays. Types are: LT-15, for contrast work; LT-17 for medium contrast; LT-30 for soft work; and LT-18 for extra soft work. All are said to develop 7,000 sq in. per gal of solution without a replenisher. The developers are a product of Graphic Economy Developer Co.

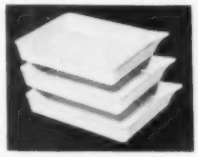


PRIMOS AUTOFOCUS ENLARGER for 2¼x3¼ negatives was recently announced by Karl Heitz, Inc., 150 W. 54th St., New York, N.Y. Among the many features are one-hand control of enlarger head and its locking at desired height; tilt-back head by parallelogram mechanism; lamphouse with heat-absorbing base; glassless negative carrier; focus adjustment rod for any enlarging easel; one, two, or up to twelve-time magnification automatically and larger by hand; filter-slide attachment for enlargement of color transparencies. Price is $297.



FILM PACK DEVELOPING HOLDER holds a full 12-sheet filmpack in a single holder for processing, and is made by Rudsco Sales Corp., 275 Pearl St., New York 38, N.Y. The all-steel unit accepts each sheet of film with backing paper attached, in an individual compartment which prevents contact of one film with another. The film never touches either the hand or the metal of the holder. Two models are available: for up to 4x5, $18; for up to 5x7, $22.

HUGO MEYER PHOTOGRAPHIC BENCH, devised by Hugo Meyer & Co., Inc., 39 W. 60th St., New York 23, N. Y., consists of bed rod, end bases, riders, and more than thirty other possible components, a selection of which is made to suit individual technical requirements. The assembly forms an efficient means of carrying out optical tests and photographing small objects, etc. The assembly illustrated here would cost under $150.



DEVELOPING TRAYS of bonded fiberglass are being introduced by Calumet Manufacturing Co., 6550 Clark St., Chicago. They are of molded, seamless construction with rounded corners and a large pouring lip, are white, are available in 8x10 size only, and weigh 11 oz. Price of the new Calumet tray is $2.45, postpaid.

MISCELLANEOUS

CLINGTITE PRODUCTS, Inc., 4844 S. Ashland Ave., Chicago 9, Ill., makers of Clingtite Title Letters, offers a six-page brochure containing suggestions as to when and how to use titles, plus a number of suggestions on how titles can be made with professional effect. Write direct, ask for booklet 57.

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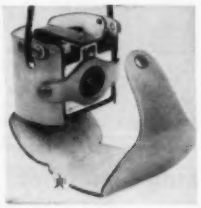
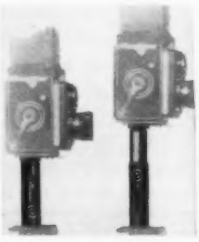
MAGIC PLASTIC TITLE SET is offered by Stanley Plastic Products, Box 93, Brookline 46, Mass. The set contains 410 one-in. letters and characters in three colors and there are five interchangeable 13x18 backgrounds in four colors and transparent, for real-life scenes. The letters stick to any smooth, shiny surface without glue, water, paste, or pins. Price of the set is $5.95.

FILTER KITS for every still and movie camera are offered by Tiffen Marketing Co., 619 Sackett St., Brooklyn 17, N. Y. Each kit contains three Tiffen Photar filters, a Tiffen square or round lens shade, and an adapter ring, to be matched to any desired camera and added to the kit by the dealer. The filters are for Kodachrome, Ansco Color, and black-and-white. Two cases are available—in top-grain leather and plastic "see-thru" type. Kit prices range from $4.50 to $18.95 plus cost of lens shade and adapter ring.

MODERNAGE CUSTOM DARKROOMS, INC., announce the opening of a fine-grain processing laboratory at 480 Lexington Ave., New York 17, N.Y., as a division of Modernage Photoservices, operating for professionals. Quality finishing of miniature and reflex-camera negatives are the principal services offered amateurs but sheet-film negatives up to 8x10 will be developed and enlarged as an accommodation service. Film is developed entirely by hand; no automatic machinery is employed. Orders are being taken by mail as well as at the laboratory, at the above address.



CASES FOR HOLIDAY BROWNIE CAMERAS are made by Service Mfg. Co., 120 E. 16th St., New York 3, N. Y. They are of Eveready type and made of genuine leather in Suntan shade. A feature is a leather "bumper" which protects the camera front, and there are snap side openings for easy attachment and removal of the case. Price of the new case is $2.25.



3-IN-1 REFLEX MATE, offered by American Products Co., 3308 Edson Ave., Bronx 69, N.Y., is a device that eliminates parallax without use of correcting lenses. After focusing the camera through the viewing lens a knob is twisted, raising camera so taking lens assumes the earlier position of the viewing lens. Thus the view is exactly the same as originally seen, with no change of angle. The "Mate" can also be used as a camera handle or tripod extension of 7 inches maximum. Price is $3.69.

REALIST, INC., makers of Stereo Realist cameras advise us that any of their dealers will permit readers to borrow a Realist with flash, at no cost other than that of the film and flashbulbs that may be used. Each camera is insured against loss or damage while in the hands of borrowers.

TRIANGLE J AUTOPOD is being marketed by Jewett Mfg. Co., 201 Del Mar Place, San Gabriel, Calif. It is designed to provide firm support for any type of camera, permitting the making of quick shots through the windshield of a car whether in motion or not. Installation is by means of a dashboard clamp and floor brace. Two top telescoping tubes of different lengths are provided. Price is $57.50.

METER CASE of Eveready type for Skan exposure meters is announced by G-M Laboratories, Inc., 4300 N. Knox Ave., Chicago 41. The new case is of polyethylene, and is said to be the first product of its kind using such material. The design includes extra cushioning and snug support all around for the meter. Price is $1.95.

CYKORA SILK DW, one of Ansco's warm-toned printing papers with high-speed characteristics, now is available in contrast grade No. 1, in addition to the earlier Nos. 2 and 3. The new grade is provided in the following quantities per package: 5x7, 25's, 100's, and 500's; 8x10, 25's, 100's, and 250's; 11x14, 10's and 50's. Prices are similar to the other grades.

CALENDAR PHOTO PURCHASERS are listed in a booklet titled "Photographers Guide to Calendar Publishers," a copyrighted list sold by the Lofthouse Company, Box 832, Binghamton, N. Y., at $1, postpaid. Exact and comprehensive details of each market are included, as well as prices paid, when available.

ETCHMASTER Precision Retouching Knife and Etchmaster Automatic Hone for sharpening it are announced by Raymond Georg Manufacturing Company, Inc., 424 Edwards St., Springfield, Ill. The original mirror-finish knife of high-alloy steel has stainless-steel chuck and balanced plastic handle and its edge can be perfectly restored by use of the Automatic (motor-driven) Hone. The knife costs $6.95 and the hone $29.95.

DU PONT DATA BOOKLET containing detailed descriptions of Du Pont reproduction papers is offered by that company. Papers covered are Photo-Writ, Copytone, Reflex, and Cap Solar. There's a section devoted to the cause and prevention of print defects, recommendations for proper safelights, exposure, and processing, plus processing formulas and weight-conversion tables. Address Du Pont at Wilmington, Del., for your copy.

MATTE-SURFACE color prints are now produced by Bebell & Bebell Color Laboratories, 2531 Church St., Brooklyn 26, N. Y. Standard, glossy "Rocket Color Prints" cost $3 for one 8x10 print, while those with matte surfaces are priced 25 cents higher.

TAYLOR-MERCHANT CORP., P. O. Box 52, Cathedral Sta., New York 25, N. Y., offers for advertising purposes a calling-card camera resembling a book of matches. The outside of the camera is utilized for the advertiser's message, and it folds flat for easy mailing. A second item is a cardboard stereo viewer, also foldable. It has ground glass lenses and accommodates standard-size stereo slides.

LITTLE GEM AUTOMATIC SPLICER is a product of Mansfield Industries, Inc., 1227 Loyola Ave., Chicago 26. It is of all-steel construction and has a die-cast base, handling 8- and 16-mm film. A radial scraper speeds this operation and three rubber supports prevent scratching table surface. Price is $5.95.

CAM-STOCK, a product of Medina Industries, Medina, Texas, was designed to provide easily manipulated support for 8-, 16-, or 35-mm movie cameras when making action pictures. When mounted on Cam-Stock, the camera is aimed like a gun and is said to make much steadier pictures. A compartment accommodates a considerable number of accessories, as shown in the illustration. Price is $9.95.

3-D SLIDE BAR provides a means of making extreme close-ups with any stereo camera and also makes possible accentuation of the stereo effect when taking landscapes lacking immediate foreground. Among the other uses of the bar are the making of stereos with single-lens cameras, regardless of type of subject matter, as a fine-focusing adjustment scale for title production, etc., and as a shift-over alignment gauge for the shift between movie-camera viewfinder and its lens. Price is $24.95 and manufacturer is Kentech, P. O. Box 4152, Los Angeles 24.

LITEFRAME, a product of Pavelle Color, Inc., 533 W. 57th St., New York 19, N. Y., provides an attractive means of displaying 4x5" color transparencies. It has a glass face and between the lighting unit and the transparency is a special diffusing glass. Pavelle Color dealers duplicate on 4x5 color film any transparency from 35mm to 4x5" and return the reproduction in a blond or mahogany Liteframe, at a price of $5.95. Pavelle will furnish a list of dealers on request.—

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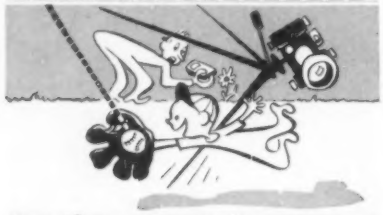

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Selective Focus

(*Continued from page* 56)

al uses of selective focus, see the mother-and-child portraits by Tana Hoban and J. Frederick Smith on pages 60-61, Edward Lettau's close-ups of feet, pages 70-71, and Peter Basch's view of the Eiffel tower, page 73.

If the lighting conditions call for a small aperture even when you use the fastest shutter speed your camera affords, you can resort to the use of a slower film, a filter with a high factor, or both.

In motion pictures, where shutter speed is pretty much constant, neutral density filters are resorted to. These reduce the amount of light reaching the film, but have no effect on the color rendition.

Close shots have less depth of field than those made farther away—with the same lens and aperture. In the case of portraits, the eyes of the subject should be in the plane of focus.

The area of acceptable sharpness is less in front of the plane focused on than it is behind that plane. As a rough calculation, you can figure that the depth behind the point focused on is about twice that in front of the point.

With your diaphragm at its smallest aperture, you have the greatest depth of field your lens is capable of. Since a smaller aperture requires a longer exposure, it can be used only for relatively static subject matter. A tripod normally must be used in this case to avoid definition-destroying camera movement. If you have a photographic setup wherein you need extreme depth and also must employ a fast shutter speed, you'll just have to have an abundance of light. Flashbulbs or ultra-speed flash units are the answer here—as depicted in two of the accompanying illustrations.

Hyperfocal distance is that plane beyond which objects appear acceptably sharp when the lens is focused on infinity. This distance gets farther from the lens as the aperture increases in size. You can learn the hyperfocal distance for your lenses at various *f*/stops by referring to the manufacturer's tables. Or, if your camera has a depth-of-field scale, you can set the infinity mark at the aperture being used, and the hyperfocal distance will appear opposite the focusing mark.

If the lens is focused on the hyperfocal distance, objects from about one-half this distance to infinity will appear to be sharp. This zone constitutes the maximum depth of field obtainable with a given lens at a given aperture. Use of the hyperfocal distance as your point of focus, however, may sacrifice definition in the significant area of your picture—if that area is closer or farther from your lens. It is only the plane focused on that is critically sharp.

Here, then, is a simple discussion of depth of field and the conditions that govern it. I hope you'll be able to incorporate some of the basic ideas into your photographic thinking—to the end that you'll get more effective, more dynamic photographs, and that you'll be able to get them with a minimum of effort and a maximum of pleasure.—

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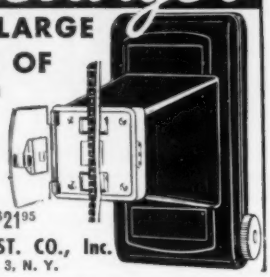

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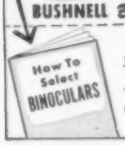

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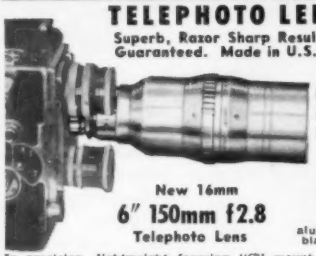

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NO.	SIZE	SALE	NO.	SIZE	SALE
C901	3½x7x5½"	$6.75	C926	8x8½x3" with outside pocket	10.95
C902	8x10x3"	9.25	C905	9½x11x3"	14.75
C904	8x10x3" with outside pocket	11.95	C906	8½x10½x4"	16.50
C927	7x9¼x4¼"	8.95	C907	10x12x4"	19.50
C925	8x8½x3"	7.75	C908	10x12x5"	26.95

Once-in-a year values in used

PRESS and PRESS TYPE CAMERAS

R.F.—Coupled rangefinger C-Coated

6 x 9 cm. Certo, Meyer F2.9, compur.....$ 39.50
6 x 9 cm. Avus, Skopar F4.5, compur..... 32.50
6 x 9 cm. Kawee, Schneider F4.5, compur .. 27.50
6 x 9 cm. Kodak Recomar, F4.5, compur R.F. 42.50
9x 12 cm. Kodak Recomar, F4.5, compur, R.F. 52.50
9 x 12 cm. Welta, c Tessar F4.5, compur, Solenoid 49.50
2¼ x 3¼" Watson Press, Xenar F3.5, compur, Kalart R.F., Synchronizer 62.50
2¼ x 3¼" Speed Graphic, Kodak F4.5, Kalart R.F. 59.50
2¼ x 3¼" Busch Pressman, c Raptar F4.5, Heiland Synch., R.F., Case, Access. 79.50
3¼ x 4¼" Anniv. Speed Graphic, Wollensak F4.5 Supermatic shutter, Kalart R.F..... 59.50
3¼ x 4¼" Anniv. Speed Graphic, Zeiss F4.5 compur, Meyer R.F. 54.50
3¼ x 4¼" Anniv. Graphic, c Optar F4.7, Rapax Synchro, Kalart R.F., flash gun Access. 105.00
3¼ x 4¼" Kalart, c F4.5, Synchro, R.F..... 117.50
4 x 5 B. & J. Press, F4.5, Compur, Synchronizer, R.F. 59.50
4 x 5 Anniv. Speed Graphic, Tessar F4.5, compur, Kalart R.F., Flash gun 89.50
4 x 5 Busch, Vue Focus R.F., c Raptar F4.7, Rapax Synchro, Flash gun 109.50
4 x 5 Pacemaker Crown Graphic, Graflok back, c 6" Ektar F4.5, Kalart R.F. 149.50
4 x 5 Meridian R.B., c 6½" Ilex F4.5 Synchro, Kalart R.F. 119.50
4 x 5 Graphic View II, L.N., case, Pan head 95.00

LEICA SALE

FREE! new SIMS FLASH GUN worth $17.50 with purchase of this sensationally priced

LEICA IIIC

with coated Summitar F2 lens

Formerly $362.50 ONLY **$149.50**
(used—exc. condition)

• Speeds from 1 sec. to 1/1000th
• Includes LEATHER EVEREADY CASE
• Coupled range finder

SAVE $118.50 on Latest Model, Brand New

LEICA IIIF

Red synchro dial, BUILT-IN SELF TIMER. 50mm Summitar F2 coated lens. Includes Leitz guarantee cards, import certificate.

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ACCESSORIES FOR LEICA

135mm Tele-Colinar F3.8 coated telephoto, coupled for Leica $47.50
40mm Olympus F2.8 coated W.A., coupled with leather case and finder..... 52.50
Kilar flex mirror reflex housing for Leica L.N. 39.50

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CIRO 35 CAMERA, with coated F3.5 lens, Century synchro shutter, speeds to 1/200th, coupled range finder.

includes FLASH GUN LEATHER EVEREADY CASE

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2¼x2¼ Imported Twin Lens Camera, **Automatic Film Transport**, 80mm F3.5 coated Mirar lens. Pronto S synchro shutter. Speeds 1 sec. to 1/300th. Built-in self timer. Focusing magnifier, sportsfinder.

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• Eveready leather case

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